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Monumental Effigy at Llanarmon-in-Yale, Denbighshire.



HE monumental effigy here illustrated is placed in the south aisle of the church of Llanarmon-in-Yale, in the county of Denbigh, and it is stated by Archdeacon Thomas, F.S.A., in his *History of the Diocese of St. Asaph*, to have been transferred to its present position from the Cistercian Abbey of Valle Crucis some time after the dissolution of that monastery.

The inscription upon the margin of the shield is "Hic Jacet Gruffydd ap Llewelyn ap Ynyr," and we may venture to fix the date of this monument about the end of the thirteenth century or early in the fourteenth. Gruffydd ap Llewelyn ap Ynyr was a brother of Llewelyn, Bishop of St. Asaph from 1293 to 1314, and was a son of Llewelyn ap Ynyr of Yale, whose name appears in a document relating to Valle Crucis Abbey, dated 1247, copied from the Hengwrt Collection of Manuscripts by the late W. W. E. Wynne, Esq., of

Peniarth, and published in the *Archæologia Cambrensis*, 1st series, vol. iii., p. 228.

In a previous description of this effigy, which appeared in the *Archæologia Cambrensis*, 3rd series, vol. v., p. 202, it is stated that this monument commemorates the son of Llewelyn ap Ynyr, one of the warriors who distinguished themselves at the battle of Crogen in 1165, when the English were signally defeated by the allied Welsh Princes. This error appears to have been made in the first instance by Pennant, who, referring to the arms on the shield, describes them as *or* and *gules*, the arms of "Llewelyn ap Ynyr ap Howel ap Moriddig ap Sandde Hardd, who by his valour in battle obtained from his Prince, Gryffydd ap Madoc, Lord of Dinas Bran, this honourable distinction." Pennant also says that at the same time he bestowed on him the township of Gelly gynan, and in a footnote states, "By grant dated in Yale on the Vigil of St. Egidius in 1256 (*Salesbury Pedigree*, p. 51)." The story of how these arms were granted is told by the late J. Y. M. Lloyd, K.S.G., in the *History of Powys Fadog*, vol. i., p. 152, as follows:—

"Amongst those who greatly distinguished themselves at the battle of Crogen was Ynyr, the son of Howel ab Moreuddig ab Sanddef Hardd, or the Handsome, lord of Mostyn, or Burton and Llai, in the parish of Gresford, and, as a reward for his bravery, his Prince, Gruffydd Maelawr, drew his four bloody fingers over the shield of Ynyr from top to bottom, and told him to bear that as his coat of arms, which thus became *argent*, four pales *gules*, and at the same time conferred upon him the township of Gelli Gynan in Iâl. This coat was afterwards changed to *gules* three pales *or*, in a border of the second, charged with eight ogresses."

We, therefore, see that there is a discrepancy in the various accounts in the name of the man who fought at the battle of Crogen; the error appears to have arisen in assuming that his name was Llewelyn ap Ynyr, whereas he was really Ynyr ap Hywel, and it was in all probability his son who witnessed the Valle Crucis deed in 1247, and the effigy in Llanarmon Church is that of the grandson of the hero of Crogen, and his name in Welsh, Gruffydd ap Llewelyn ap Ynyr, signifies Gruffydd, son of Llewelyn, son of Ynyr.

With reference to the coat of arms upon the shield, it may as well be mentioned that the arms of Gruffydd ap Madog, as illustrated in the *History of Powys Fadog*, are *argent*, four pales *gules*, a lion salient *sable*. It would, therefore, appear that the paly of *argent* and *gules*

was borne on the shield of the Princes of Powys Fadog, and that the grant to Ynyr ap Howel, after the battle of Crogen, was a right to bear the same arms as on the shield of his Princes, but of different tinctures, and omitting the lion salient.

The colours on the shield upon the monument are *or* and *gules*, and this corresponds with the escutcheon on the tomb of Sir Evan Lloyd of Bodidris-in-Yale, now in Llanarmon Church. He was a direct descendant of Gruffydd ap Llewelyn ap Ynyr, and it therefore appears that unless the colouring was altered at a later period, and after the re-erection of the tomb on its removal from Valle Crucis Abbey, Gruffydd ap Llewelyn's shield was not *argent* and *gules*, but *or* and *gules*, as described by Pennant.

In the first volume of *Archæologia Cambrensis*, 1846, p. 25, in an article on Valle Crucis Abbey by the Rev. John Williams, it is stated that "sometime in the thirteenth century, Gruffydd ap Llewelyn ap Ynyr, of Yale, and brother of Llewelyn, Bishop of St. Asaph, having been engaged in the Holy War, died, and was interred in this Abbey ; but at the dissolution his monumental effigy was removed to the church of Llanarmon-in-Yale." The fact of his having served as a soldier in the Crusades is also mentioned in the paper before referred to in *Archæologia Cambrensis*, 3rd series, vol. v., p. 203, thus : "The local tradition about whom is, that, having gone to Palestine during the Crusades, and when engaged in storming a town, he had his feet on the walls, when he was terribly wounded in the abdomen, and his bowels fell down between his legs. He still continued to fight for some time, when a dog seized his bowels and began to devour them. At the foot of his tomb this incident is supposed to be commemorated. A similar tradition exists with regard to other knights of the Middle Ages.

"In the church of Overton-Longueville, Huntingdonshire, there is a recumbent figure of a Knight of the Longueville family (who were settled there soon after the Conquest) with a dog at his feet, devouring his bowels. It would be worth while to collect instances of this truly sanguinary incident from other localities."

There are several peculiarities in this effigy which renders it an exceedingly interesting example of knightly equipment in Wales about the end of the thirteenth century. The inscription surrounding the shield is peculiarly a Welsh characteristic. It is seen not only upon most of the Welsh effigies of the thirteenth and fourteenth

centuries, but more especially so upon the sepulchral slabs, of which so many examples have been illustrated in the pages of *Archæologia Cambrensis*. The shield carried in front of the body is also a Welsh peculiarity; the English effigies of this period generally have the shield on the left side, the Welsh effigies in front.

The head-dress is a skull cap of plate, worn over a coif, apparently not of mail, and there is a close-fitting cap of some material which can be seen on the forehead.

Round the neck is a standard of mail, which appears to rest upon and over the camail, and this again appears to fall over the quilted gambeson or surcoat, which is bound round the waist by a strap or girdle; the fastening of the girdle is hidden by the shield.

The surcoat or gambeson is quilted in broad parallel folds, it is ornamented with fringe round the opening for the arms, the edge of the skirt, and where it opens in front; the skirts are thrown back to show the under-garment or haketon, and this peculiarity is observed in effigies in Wrexham and Gresford Churches. These three effigies are all about the same period, the Gresford one being as late as 1331.

No trace can be seen of the hauberk of mail, if such was worn, but we have sleeves of what Sir Samuel Rush Meyrick calls "rustred armour," and which was probably scales of leather, horn, or metal, fastened together with metal studs, and may be of Eastern origin, derived from the Saracens; and this peculiar defence for the arms is so well defined by the sculptor that it was evidently copied most carefully from the original. The haketon is very clearly shown below the skirt of the surcoat or gambeson, and beneath that is seen the mail which covers the legs and feet; the knees appear to be padded in some way, and present an appearance very much like an effigy in Whitworth Church, Durham, illustrated in Stothard's *Monumental Effigies*, where the same fulness round the knee is represented, and supported by straps. These do not appear in the Llanarmon effigy; they are probably hidden by the falling over of the padded portion protecting the knee.

The legs and feet are encased in tight-fitting chausses of mail, and the method by which they were fastened down under the sole of the boot or shoe is clearly shown:

The spurs and spur straps are well defined; no rowels appear. They probably were of the earlier form, a single goad.



The gauntlets are apparently of leather, quilted, and are fastened just below the elbow by means of a strap or band of some kind. They cover the fore-arm to above the elbow, and pass under the sleeve, which is fringed.

These leather gauntlets are a local peculiarity. We have an exactly similar gauntlet upon the Gresford effigy, and in Tremeirchion Church, Flintshire, there is a mail-clad effigy of the latter part of the thirteenth century wearing leather gauntlets; also in St. John's Church, Chester, there is an admirable representation of a leathern gauntlet upon an effigy of the same period. Stothard's illustration of the effigy of Sir Robert du Bois, who died in 1311, also shows leathern gauntlets.

The shield, which is large and incurved, is somewhat of the heater shape, but much larger than the shields of the same period shown upon English effigies and brasses. The size of the shield may have been somewhat exaggerated by the sculptor, so as to enable him to introduce the inscription round the verges, which, as before stated, is also characteristic of Welsh effigies and sepulchral slabs.

The sword-belt, worn low down over the hips, is broad and well defined, with a bold plain buckle. The pendant portion has a shield-like ornament at the end, and it is looped up over the belt, the end falling in front. We get this terminal metal ornament to the sword-belt in English effigies of the thirteenth and fourteenth centuries—see the effigies illustrated in Stothard of Edward Crouchback, Earl of Lancaster, 1296, and Sir Richard Whatton, before referred to, 1320—but not in so exaggerated a form as in the Llanarmon example.

The buff leather waist-belt worn by some of the Breton peasants have these broad shield-like terminals of pierced brass laid over scarlet cloth. They are probably a survival among that peculiarly conservative people of a fashion dating from medieval times.

The sword, which is grasped in the right hand, and is carried across the lower part of the body pointing downwards, is a somewhat clumsy-looking weapon, with plain pommel, straight guard slightly curved, very broad in the blade near the hilt, double-edged and somewhat short, apparently not more than thirty inches long from pommel to point.

This effigy still retains its original colouring, but it may have been repainted when it was removed from Valle Crucis Abbey to Llanarmon Church.

The surcoat corresponds with the colouring upon the shield, the fringe being gold ; the skull cap is also gilded, the mail being painted black ; the straps of the spurs, the sword-belt, and the girdle of the surcoat are black, with the buckles gilded. The under-garment or haketon is coloured a blue-green. Stothard shows a similar colour upon the same garment on a monumental effigy in Ifield Church, Sussex, to Sir John de Ifield, who died in 1317 ; and black straps appear on Stothard's illustration of the effigy of William Longspee, Earl of Salisbury.

Therefore, even supposing that the painting of the effigy was restored at the period suggested, it is more than probable that the original colouring was followed, and consequently we have here depicted the dress and equipment in their proper colours, as well as a fairly good attempt to represent the decidedly Welsh type of features of Gruffydd ap Llewelyn ap Ynyr as he appeared in his warlike panoply at the close of the thirteenth century.

STEPHEN W. WILLIAMS, F.S.A.



## Exploration of a Hunnish Cemetery at Cziko, near Buda-Pesth.

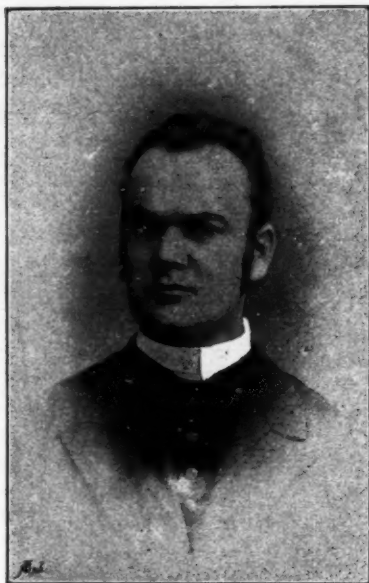


Fig. 1.—Deacon Moritz Wosinsky.

AT Cziko, in the comitat of Tolna, a little town on the western bank of the Danube, some seventy miles south of Buda-Pesth, and at the eastern extremity of that district known to the Romans as Pannonia, have recently been discovered by the parish priest of Apar, Deacon Moritz Wosinsky, some five hundred graves, forming a burying-ground of the much dreaded Huns, who, about the middle of the fifth century, overran Europe under their great leader, Attila. The little graveyard is situated in a beautiful spot where two valleys meet; and runs up the slope of a hill to a deep cleft, which separates the consecrated

ground from the surrounding fields. Stretched out in regular rows, within sound of the whistle of the steam engines that drag their trains across the head of the valley, lie the skeletons of these old warriors, with their horses, women, and children; their weapons, accoutrements, ornaments, and eating vessels, beside them in their deep and narrow graves.

Owing, evidently, to the warlike character of this once obscure tribe, who, by the way, are said to have first crossed the banks of the Tanais, the boundary of their ancient Sarmatia, in pursuit of an ox stung by a gad-fly, by far the greater number of the skeletons are those of women, children, and the aged. In some cases man and wife lie close together in the same grave; in others a mother lies with

her child across her breast; in all cases without coffins, their heads pointing to the west, their feet to the east.

The horses, when found, lie in an opposite direction, saddled and fully equipped. Beside the men are usually found knives, arrow-heads, three-edged javelins, lance-points, and axes. Their belts are mounted in silver and bronze, very beautifully decorated. Very often coins of the fourth century are found in the left hands, with flints (silex and jasper), and steel.

The women's love of personal adornment is amply testified by the ear-rings, often as large as bracelets, hat ornaments, fibulae and brace-



Fig. 2.—Skeleton of Man and Horse with Stirrup.

lets of gold and silver, amber, bronze, and glass, found in their graves; as also small knives, spindle-whorls ("Spinnwirtel"), and eating vessels ornamented by wavy lines. Eggs have also been found, in many cases having their shells still unbroken. Among the most interesting discoveries have been styles similar to those used by the Romans for writing on waxen tablets, showing the Huns to have been less barbarous than usually supposed. In one instance, even, a lady, (probably the wife of a chieftain), whose ear-rings are of massive gold, was found holding a beautifully ornamented stylus of silver.

The lower jaw of the man in fig 2, is seen somewhat fallen

down, as in many other cases. The muscles of the horse's knee have been cut, allowing the foot to be brought nearer the shank, the better to press the horse into the grave.

The single skeleton (fig 3) is that of a woman, and measures six feet three inches in length; two bronze ear-rings were found in the ears; the iron buckle of a belt had fallen between the crests of the iliac bones; in the right hand was a small iron knife, in the left a swivel.

Most of the objects in the two remaining figures have been lodged in the Buda-Pesth National Museum. Fig. 4 shows vessels, originally containing food and drink, found, for the most part, at the feet of the dead; some made by hand, and some with the potter's wheel. Two

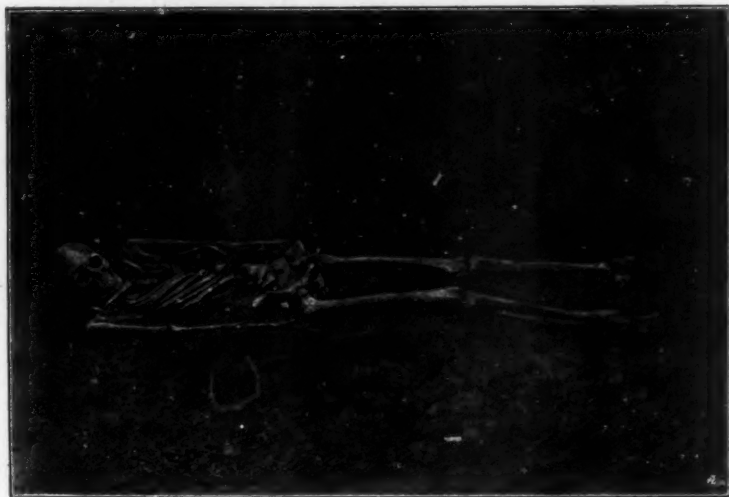


Fig. 3.—Female Skeleton.

of the vessels found were ornamented by wavy lines; but the rest had either no ornament or only horizontal lines. On fig. 5 is to be seen an iron horse bit, with beautifully engraved stag's antlers on each side, together with silver mountings of the horse harness and an iron chain used as the fastening of a cloak of fur. Three kinds of stirrup are shown in fig. 4. Strangely enough, those found beside the same horse differ, as a rule, in both size and form.

On the same fig. are shown iron tools and weapons, consisting of



an iron axe, large buckles, and knives from five to thirty centimetres long, all originally in wooden sheaths, whose fibres still remain showing traces of rust. On the sheath of one of the knives was a silver stud. A lance point, and three-edged javelins, the edges perforated to promote bleeding, may also be observed. Three or four of these are often found at the right knee of the skeleton; a pike forty-one centimetres long, the handle of which originally bore a small flag, was found beside a warrior buried with his horse. On fig. 5 may be noticed various forms of ear-rings and bracelets, which are always found two together on the same arm, generally the right arm of the woman. The rest are the mount-

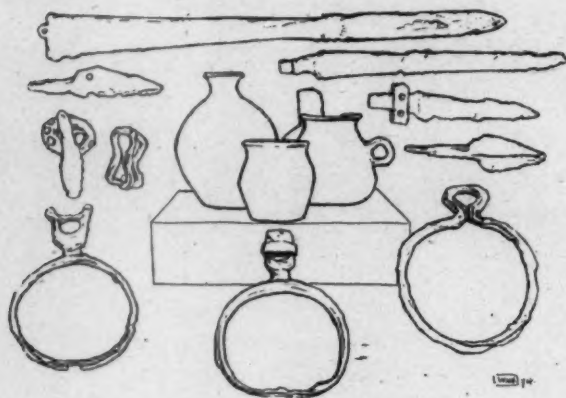


Fig. 4.—Weapons, Stirrups, Earthenware Vessels, &c.

ings, in silver and bronze, of girdles, spindle-whorls ("Spinnwirtel") of glass paste, and, which should especially be observed, styles of silver and bronze; the first seen from the side, the second from the front. The girdle mountings, strap ends, and buckles of silver, with an iron knife, all most beautifully decorated with a naturalistic ornament, not unlike that seen on Runic stones, were all found with one skeleton. The whole must be considered as forming no inconsiderable addition to the fund of our knowledge of this interesting race.

Who were these Huns that in the fourth and fifth centuries spread terror and devastation over Europe; that at their first entrance, in A.D. 376, drove the powerful nations of the Goths across the Danube; and

seventy years later spread their empire eastward and westward, to Persia on the one hand, to Gaul on the other, entering Italy itself, and forcing the inhabitants of Aquileia, in desperation, to leave the mainland and take refuge in the sea, where they joined with earlier refugees in founding the city of Venice?

Who were these Huns?

To the excited imaginations of their early victims they seemed with their repulsive ugliness, their dark complexions, their coarse habits, their pitiless ferocity, their faithlessness, the absence of all religious worship among them, akin to demons rather than to human beings; and the report spread that they sprang from the union of

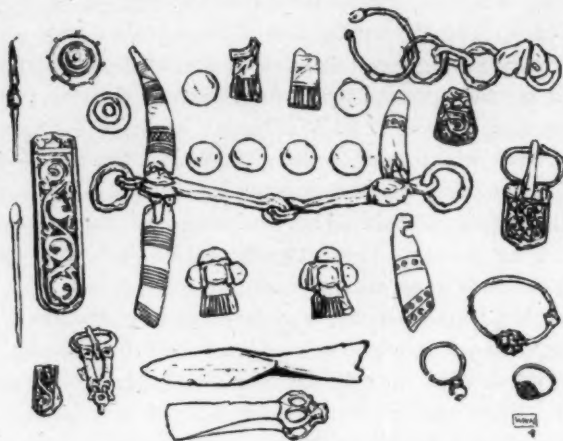


Fig. 5.

evil spirits with women driven from Europe on account of their sorceries.

Modern science, of course, rejects the hypothesis of demoniacal origin. Ethnologists incline, since the publication in 1756 of De Guigne's book on the *History of the Huns, the Turks, and Kindred Nations*, to associate them, as he does, with a Mongol people of similar name known in Chinese history as having occupied a wide extent of country stretching from the great wall of China to the Caspian Sea.

We get our chief information about them in the days of their early inroads from the old historian Ammianus Marcellinus, who had served

in the Imperial body-guard, and accompanied the Emperor Julian on his expedition against Persia, A.D. 363.

He describes them as the rudest of the rude, unacquainted with the use of fire, feeding on roots and raw meat; a wandering race, dwelling in the woods and on the mountains; without houses, to which they had such an aversion that, even when in other countries than their own, they could scarcely be prevailed on to enter any, looking on them as graves for the living.

They seem, indeed, to have used waggons; but they lived chiefly on horseback, where they sat, sometimes astride, sometimes sideways, eating and sleeping in one or other of these positions, and so seldom dismounting that the report went they could not walk.

Their arms and the upper part of their bodies were said to be disproportionately large compared with the legs. This report is not confirmed by the appearance of the woman's skeleton shown on fig. 3.

They were accustomed to disfigure their children's heads from their birth; flattening the nose, and cutting the cheeks of the males to prevent the growth of hair. They had clothes of coarse linen, and of pieces of rat or mouse skin sewn together, which were worn unchanged until they dropped to pieces with age.

In war they began the attack with great fury, making a hideous noise; but, if they were vigorously opposed, their fury abated after the first onset; and, when once in disorder, they never rallied, but fled in confusion. They were quite unacquainted with the art of besieging towns, and never attacked an enemy's camp. They had no sense of honour, and violated the most solemn treaties without scruple.

Yet in a few years we have these wild savages, under their chief, Rouas, claiming the empire of all Europe west of the Rhine and north of the Danube, and dictating terms to the Emperor at Constantinople. To secure himself from their encroachments, the Emperor submitted to pay Rouas an annual tribute, the humiliation of which he softened to himself by giving him the title of Roman general, and dignifying the tribute paid with the name of *solde*, or pay. On the accession of Attila and his brother Bleda, we have the haughty Hun demanding, and the Emperor's plenipotentiaries yielding, still severer terms; the tribute was to be doubled, and the Romans were to bind themselves to give up all allies on the other side of the Danube with whom the Huns were at war.

Under this chieftain Attila, one of the most remarkable men renowned in history, their empire reached its highest pitch, and threatened the existence of Roman dominion in Western Europe. Driven to desperation, the Aryan race roused itself to make its final resistance; and on the Catalaunian plains, south-west of the modern Châlons, under the leadership of the patrician Aëtius, a man of genius, defeated Attila, and drove back the waves of barbarian conquest.

Attila retires devastating as he goes. To this period belong his invasion of Italy and destruction of Aquileia.

Everything we read about Attila is vast, startling, romantic. His craft is as remarkable as his prowess in actual warfare. His appearance strikes terror in his enemies; while he can be generous and pitiful to those who no longer resist. He glories in the title "Scourge of God." He leads into the field a host 500,000, some say 700,000, strong. Subject kings wait upon him, and think it an honour to do him service. His wives rival in number those of Solomon. An emperor's sister sends him a ring, and offers her hand in marriage. He takes no heed of the offer; but keeps the ring, to make use of as ground for future demands upon the emperor.

A Roman ambassador, Priscus, tells the story of his visit to the barbarian king and the manner of his entertainment. The Huns have made progress since the days of Marcellinus. They are no longer houseless wanderers. The Romans are entertained at tables in a spacious hall, in the middle of which Attila himself occupies a couch at a table on a raised platform, his sons seated beside him. Cup-bearers wait upon the guests, whom the king pledges in turn; while bards sing the exploits of their great master.

The envoy Priscus is admitted to offer presents to Attila's favourite wife Kerka, who receives him graciously. She knows the use of rich carpets and cushions, and has a keen appreciation of beautiful articles of personal adornment. Evidently we have arrived at a stage of advancement with which the accompaniments of the buried Huns of Cziko are more in keeping.

The story of Attila's death is as strange as that of his life. A young and beautiful wife, Ildico, to be added to his harem—a marriage feast on the grandest scale—a day of mirth and jollity—followed by the silence of the night and of death, and a sleep from which there is no awakening. His chieftains find him in the morning in his bed, the

blood welling from his mouth ; while beside the couch sits his young wife weeping, her face buried in her hands.

The Huns report a natural death from suffocation, caused by the bursting of a blood vessel ; and this is the publicly received account ; but this does not prevent other stories getting afloat, some of which associate the names of the young wife Ildico and of a young officer of the king's guard with suspicion of an act of murder.

With Attila's death, about A.D. 453, his empire falls to pieces. His sons quarrel about the division of power ; and, with their mutual dissensions, weaken and destroy each other. The Huns are no longer an invading devastating race. They have hard work to hold their own against their former subjects. But they linger on within contracting bounds for three hundred years longer ; until they come into contact with Charlemagne and awaken his displeasure ; whereupon he makes on them an eight years' war of extermination, after which we hear no more of them.

W. N. HILLS.





## Wall Paintings at Kirkby Hall.



KIRKBY HALL, or, as it is sometimes called Kirkby Cross House, in Furness, in which these wall paintings are to be seen, is the old manor house of the knightly family of Kirkbys, of whom twenty-two generations are chronicled by West,<sup>1</sup> and who only died out as landowners about a hundred years ago. The house appears to be of two dates, the older part probably having been built in the fifteenth century, and the more modern portion apparently in the time of Henry VIII. The chapel is in the last named part, and in it are the wall paintings, which are probably of the same date. The chapel is twenty-six feet by fourteen feet, open to the roof, and divided into two bays by a framing of beams, or truss. The distance between the floor and wall plate is about seven feet, and probably at one time all this wall-space, except where broken by the windows, fireplace, and three doors, was painted. What remains at the present day is, unfortunately, very fragmentary.

The paintings throughout are on the plaster that covers the rough walling of silurian stone. The work on the east wall is the best preserved. Here we find in the northern bay the Lord's prayer above, and below two panels.

The first (fig. 1) contains in the centre a tree trunk, from which spread, palm-like, eight displayed peacock plumes. On either side of the tree below the plumes stand two strange-looking birds, with tails like cocks, and with their long necks crossed. Behind them are distant trees, and beneath them what appears to be a house.

The second panel, like the first, and like all which are well enough preserved to make anything of, contains the tree of peacock plumes, and beneath it a strange monstrous dragon biting, with its two reversed heads, its two uptwisted tails. The heads of this monster appear jackal like, and affixed to very long necks, which are joined at the shoulder and encircled by one ornate collar. One

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<sup>1</sup> *The Antiquities of Furness.*

of the bodies of this fearful monster is standing, and the other seated, and both bodies are four-legged.



Fig. 1.—Wall Paintings at Kirkby Hall, Cumberland.

Coming to the southern bay on the same side, we find the ten commandments<sup>1</sup> above, and below there are the remains of three

<sup>1</sup> The ninth commandment is worded, "Thou shalt not bere *no* false witnesse against thy neighbour."

panels. In each the peacock plume tree as before. The first also contains an eared and beaked head (apparently that of a griffin), holding in its beak a horse shoe. Its body is covered with feathers, and at the bottom can be discerned claws or feet.

The principal object in the next (fig. 2) is a large pigeon, which stands at the foot of the tree. Another bird of smaller dimensions, and shaped something like a heron, stands on the sinister side of the tree trunk, and stretches forward its beak towards the back of the

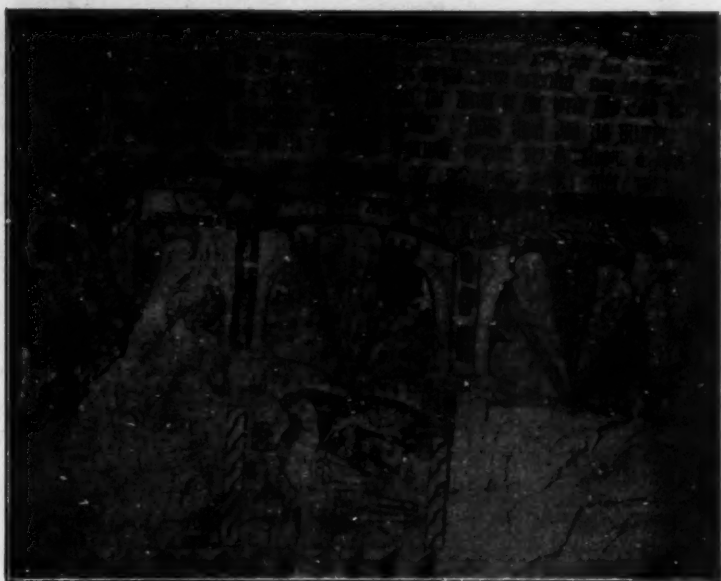


Fig. 2.—Wall Paintings at Kirkby Hall, Cumberland

pigeon. It may be meant to be in the distance, but its head is in front of the tree trunk. In the bottom dexter corner, and close in front of the pigeon, are three houses probably meant to be in the distance. In the last panel all has been destroyed save the peacock plumes.

Each of these panels are contained within a sort of framing consisting of columns surmounted by ornate globe-like capitals, from which spring the two cusps of a trefoil arch, which is cut off by a border, which separates it from the Lord's Prayer and

Commandments above. The columns, however, which are ornamented below the capitals with a conventional pattern, are continued through to the border, where they are terminated with large lions' heads. Between the capitals and the lions' heads, each of these upper columns are decorated with two or three oblong windows. Below all the panels is a continuous diamond check pattern.

This decorated framework, dividing and enclosing the panels, seems to have at one time been continuous all round the room, and



Fig. 3.—Wall Paintings at Kirkby Hall, Cumberland.

uniform, except in the colouring and in the size of the enclosed panels, as those in the north bay of the east wall measure about four feet seven inches by two feet four inches, and those in the south bay only three feet eight inches by two feet two inches.

At the south end of the room where the window is, the panels, if any ever existed, are now gone. On a level with the other inscriptions is the Creed.

On the west side all is obliterated.

The north end has two doors in it, but faint traces of the panels are visible. Above is a long inscription much defaced, but showing

parts of chap. v. of the Epistle of St. Paul to the Galatians (v. 16-21). Mr. J. R. Dore, of Huddersfield, informs me that the version is that of Cranmer's "Great" Bible of May, 1541, and has kindly supplied me with the unreadable parts of the text from that version.<sup>1</sup>

The latter part is the best preserved, but much is unreadable, and a great deal of plaster is broken away. The text commences with a

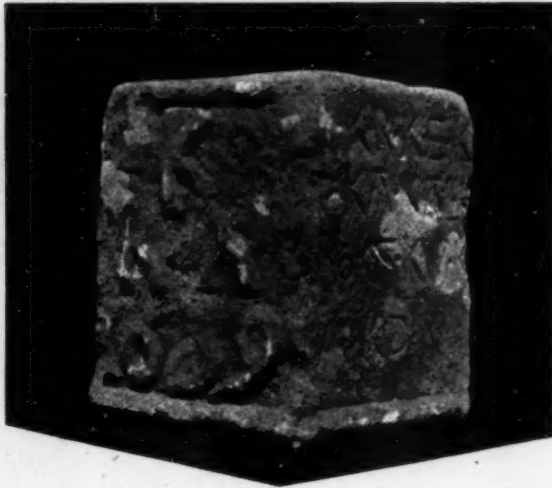


Fig. 4.—Stone with Coat of Arms at Kirkby Hall, Cumberland.

few almost undecipherable words, which, however, I believe to be "The Epistle to the Gala."<sup>2</sup> Then follows :—

"I saye walcke by<sup>3</sup> the spyrit (and fulfyl not the lust) of the fleshe. For (the fleshe lusteth contrary to the sprete, and the sprete contrary to y<sup>e</sup> flesh. These are contrarye one to the other so ye) cannot do whatsoever ye woulde. But yf y<sup>e</sup> be led of y<sup>e</sup> spyrite

<sup>1</sup> Mr. Dore, who had most kindly searched his collection to identify the passage, tells me that the following two versions have not been examined :—Tyndall 1525, and Coverdale 1535.

<sup>2</sup> This word, which is very faint, is too short for Galatians in fall.

<sup>3</sup> This word very faint, but appears to read thus. In the 1541 Bible it is "in." In the rest of the text various words vary in spelling somewhat from that version, but there is no further difference.



then are ye not under y<sup>e</sup> lawe. The dedes of y<sup>e</sup> fleche are manfeste whyche are these. Adultry fornicacion unclennesse wantonnesse worshypping of ymages wytchcraft hatred varyaunce zele wrathe stryfe (sedycyon sects) enuiyng murdre dronckennes glottonie and soche lyke of the whych I tel (you before as I have told you in tyme past, that they which comyt such thinges, shal not be inherytours of the Kyngdō of God)."

The colours used in these paintings are not brilliant ; the peacock plumes being black or slatey blue, with brick red spots. The lions'



Fig. 5.—Stone with Coat of Arms at Kirkby Hall, Cumberland.

heads are brick red, and the cusps of the arches alternately brick red and white. The animals and birds are left the natural colour of the plaster, and the detail of feathers, etc., outlined in black. The inscriptions are in black letter, with some of the capitals in red.

The other two photographs (figs. 4 and 5) represent a stone now standing on a wall before the house. It bears on two of its sides coats of arms (1) 2 bars, and on a canton a cross moline (Kirkby); and (2) 6 amulets, 3, 2, and 1 (Lowther). The two

shields are joined at the angle by clasped hands. The third side is inscribed—

K.  
R. A.  
1639.

And on the fourth we find—

I. K R. K E. K  
†○. K A. K AL. K  
R○. K F. K W. K  
M. K D. K

These shields and inscriptions record the match between Roger Kirkby and Agnes, daughter of Sir John Lowther, and the initials are those of five of their sons and six of their daughters.

Roger Kirkby = Agnes Lowther

b. 1601

Richard	Roger	Christopher	Jane	Agnes	Francis	Dorothy
John	William		Ellen	Alice	Margaret	Mary

The first initial in the second line is somewhat faint, but it appears to be †○. As the four sons, John, Richard, Roger, and William, are all represented in the inscription, and of the daughters, Jane and Mary alone are omitted, this letter probably stands for Christopher, the fifth son.

H. SWAINSON COWPER, F.S.A.



## The Burning of the Clavie.



ON the last night of the old year, Old Style, the mysterious ceremony known as "the Burning of the Clavie" is still carried out in the fishing and seaport town of Burghead, in the north of Scotland.

The custom is so strange, that it is quite unknown in any other part of Great Britain, although similar ceremonies are still in existence in some remote parts of Brittany and Russia. In early times we know the burning of the Clavie as an established custom in many parts of Eastern Britain, but the stern rule of the Covenanter, the Presbyterian, and the Puritan almost completely extinguished it in the seventeenth century, even as the priesthood of the present day is fast putting it down in Russia and Brittany as a superstition which is contrary to the teaching of the Church.

From the most remote ages this burning of the Clavie appears to have come down. Antiquaries have formed endless theories about it, some holding that it belongs to Roman times, and others that it is of Scandinavian origin; while the natives of Burghead assert that it is a Druidical worship, and has been handed down from time immemorial. It appears to me to be simply a survival of the worship of Baal, which was the universal faith of our fathers—a remnant of that great fire-worship which prevailed over the whole world as known to the ancients, from the sands of Arabia to the northern Atlantic Ocean, and from India to the Pillars of Hercules.

It may have come to Scotland by way of Scandinavia, or it may have come by way of Rome, when the worship of Mithras was introduced by the Roman arms. Very probably the Mithraic worship may be responsible for it, if it does not belong to a more remote period.

At Burghead may be seen the remains of ancient fortifications of immense strength. Much doubt has hitherto existed as to the period to which these belong, but recent excavations show the great

antiquity of the place. The few objects found are some of them pre-historic and some of them Roman, and the construction of the ramparts is of the type of the Gaulish Oppida as described by Cæsar. These ramparts are twenty-four feet thick, faced with stone on both faces, and joined by oak beams crossed by planks and nailed together with huge nails.<sup>1</sup>

It may be matter for controversy whether the fort was Roman or pre-historic, but it can hardly be maintained now that it belongs to any later period. With these remarks we will return to the Clavie.



The Burning of the Clavie at Burghead, Morayshire, 1894.

(From an Oil Painting by J. Lochhead, belonging to Hugh W. Young.)

As evening approaches, a group of men may be seen, one of them carrying a large Archangel tar-barrel presented for the occasion by some merchant in the town, another carries a herring-barrel, and others bring the tools required. The tar-barrel is then sawn into two unequal halves, the larger half and the other cask are broken up and the pieces placed inside the smaller half, with lots of tar. The tub is fixed to a stout prop of fir, some five feet long, and a hole is bored in the bottom of the Clavie, in which the spoke is fixed by a long iron

<sup>1</sup> See *Proceedings Soc. Antiquaries of Scotland*, vol. 1890-91, pp. 435-47; vol. 1892-3, pp. 86-91.

nail, which is driven home by a smooth stone. No hammer is allowed to be used. Supports of wood are then nailed all round and secure the spoke to the tub. The completed Clavie is then filled up with chips of wood and tar, and finally lit with a burning peat amidst rounds of cheering.

There is so graphic an account of the rest of the proceedings given by Robert Chambers in *The Book of Days*, that I prefer to quote from it, rather than make any effort to rival so accurate a description:—

“By this time the shades of evening have begun to descend, and soon the subdued murmur of the crowd breaks into one loud, prolonged cheer, as the youth who was despatched for the fiery peat (for custom says no sulphurous lucifer, no patent Congreve dare approach within the sacred precincts of the Clavie) arrives with his glowing charge. The master builder, relieving him of his precious trust, places it within the opening already noticed, where, revived by a hot blast from his powerful lungs, it ignites the surrounding wood and tar, which quickly bursts into a flame. Then Clavie-bearer number one, popping his head between the staves, is away with his flaming burden. Formerly the Clavie was carried in triumph round every vessel in the harbour, and a handful of grain thrown into each, in order to ensure success for the coming year; but as this part of the ceremony came to be tedious, it was dropped, and the procession confined to the boundaries of the town. As fast as his heavy load will permit him, the bearer hurries along the well-known route, followed by the shouting Burgheadians, the boiling tar meanwhile trickling down in dark sluggish streams all over his back. Nor is the danger of scalding the only one he who essays to carry the Clavie has to confront, since the least stumble is sufficient to destroy his equilibrium. Indeed, this untoward event, at one time looked on as a dire calamity, foretelling disaster to the place, and certain death to the bearer in the course of next year, not unfrequently occurs. Having reached the junction of two streets, the carrier of the Clavie is relieved; and while the change is being effected, firebrands plucked from the barrel are thrown among the crowd, who eagerly scramble for the tarry treasure, the possession of which was of old deemed a sure safeguard against all unlucky contingencies. Again the multitude bound along; again they halt for a moment as another individual takes his place as bearer—a post for the honour of which there



is sometimes no little striving. The circuit of the town being at length completed, the Clavie is borne along the principal street to a small hill near the northern extremity of the promontory called the 'Doorie,' on the summit of which a freestone pillar, very much resembling an ancient altar, has been built for its reception, the spoke fitting into a socket in the centre. Being now firmly seated on its throne, fresh fuel is heaped on the Clavie, while, to make the fire burn the brighter, a barrel with the ends knocked out is placed on the top. Cheer after cheer rises from the crowd below, as the efforts made to increase the blaze are crowned with success.

"Though formerly allowed to remain on the Doorie the whole night, the Clavie is now removed when it has burned about half an hour. Then comes the most exciting scene of all. The barrel is lifted from the socket, and thrown down on the western slope of the hill, which appears to be all in one mass of flame—a state of matters that does not, however, prevent a rush to the spot in search of embers. Two stout men, instantly seizing the fallen Clavie, attempt to demolish it by dashing it to the ground, which is no sooner accomplished than a final charge is made among the blazing fragments, that are snatched up in total, in spite of all the powers of combustion, in an incredibly short space of time."<sup>1</sup>

The engraving here given is from a picture lately painted for me by Mr. J. Lochhead, the well-known artist, who has very successfully caught up the peculiar characteristics, the light and shade of the weird scene, in, I think, a highly successful manner.

HUGH W. YOUNG, F.S.A. (Scot.).

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<sup>1</sup> *Book of Days*, pp. 779-790.

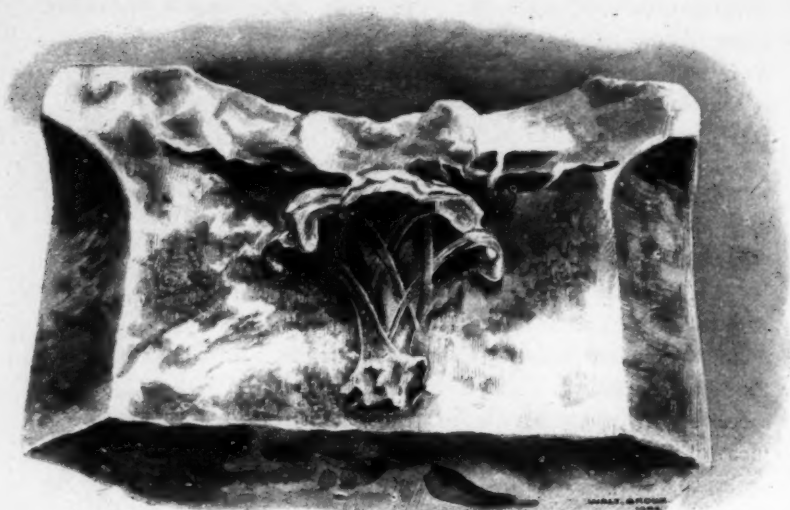
## A Survey of the Existing Remains of the Priory Church of the Holy Trinity, Micklegate, York.



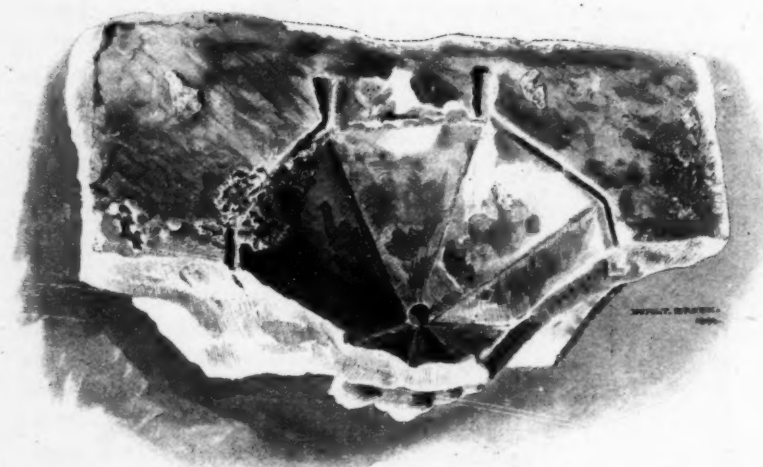
RECENT survey of the existing fragments of the above church has been productive of results of an interesting nature to the archæologist, which, whilst verifying the various speculations which naturally occur under the circumstances, has brought to light some exceptional features which are not unworthy of consideration by all interested in Transitional

Norman and Early English buildings.

In 1887 a new chancel was added to the church, which at that time consisted of the four bays of the ancient nave up to triforium level, and during the time of the necessary excavations for the new work, the foundations of the ancient central tower (the only tower of the old fabric), and those of two piers of the choir, were uncovered, presenting the appearance of good Transitional work, the bases being rather elegant than massive; those of the tower corresponding almost exactly to the two which now remain, and are in good condition up to the string-course of the triforium. A small capital, apparently belonging to one of the Norman windows, was found very similar to the work at Nun Monkton Church; also a piscina of peculiarly elegant design, an adaptation of the Corinthian order very ingeniously conceived. This is now placed in the church, and it is to be hoped will be inserted in the wall for preservation. The bases of the columns of the nave have been sawn away, in order, presumably, to make room for pews, and, with the exception of the south-east and north-east respond, destroyed inside the portion of the nave now used for service, and the floor is raised quite fourteen inches above the ancient level, which gives the arches a squat appearance, and much detracts from the impression produced on the visitor by the otherwise massive and severely plain character of the work. The stone joints, where they have been left untouched, show great skill



VIEW FROM BELOW.



VIEW FROM ABOVE.

Piscina in Holy Trinity Church, Micklegate, York.

## 28 *Existing Remains of the Priory Church*

on the part of the ancient masons, almost realizing the ideal of Gervase in his account of Canterbury; "the whole work seemed to be of one stone, so fine were the joints." It is much to be regretted that the south side pillars have been re-tooled, and the joints raked out and made wide and clumsy, and filled in with dirty mortar.

*Arches.*—A study of the arches will amply repay the student of architecture; they are the creation of a master mind, and are full of character, strong and stately. The piers are octagonal.

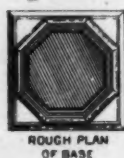
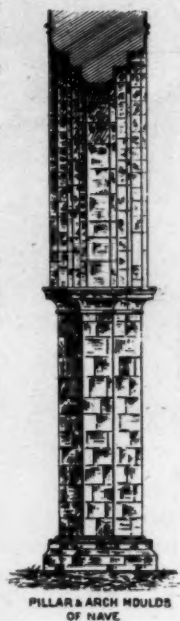
It will be seen from accompanying rough sketch plan of the nave bases that the octagonal stops upon the square surbase, an unusual feature. In the Minster Library, York, a similar base is to be seen, only the whole base is octagonal, which is the most common plan. The effect produced is rather a pleasing one, and worthy of imitation in any modern church where space is no object.

The windows of the north aisle are still intact in the portion since raised on aisle walls and used as a tower, and are deeply splayed

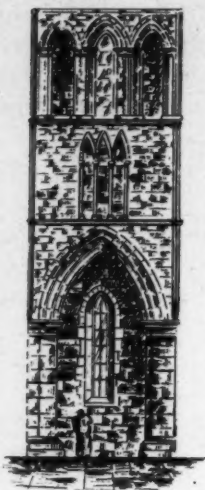
lancets, perfectly plain inside, without shafts or mouldings, save a small chamfer in the head. Outside, facing north, are some very good mouldings and a capital, with an unpierced dog-tooth, plain four-sided ornament; the west window of aisle simply splayed, no shafts or capitals.

*West Front.*—The existing remnant consists of a two-arched arcade and north pier, a west door with capitals and bases intact, of plain Early English work. The stone seat of the arcade is covered, but has been excavated and measured. There is a fine Early English arcade, with remnant of figure in bas-relief; above the string-course of the now destroyed

lancets a small portion of west lancet is to be seen, with bold dog-tooth ornament, very large indeed, and well cut.



*One Bay of Nave.*—The westernmost bay of nave, which formerly consisted of five bays, the arches of which still remain, can be seen from a backyard belonging to the church; also from Priory Street.

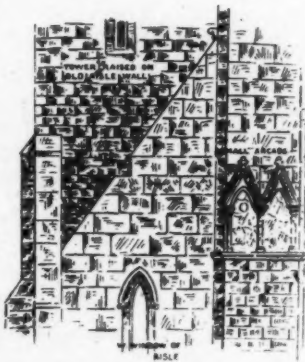


ROUGH SKETCH ONE BAY OF NAVE, HOLY TRINITY PRIORY.

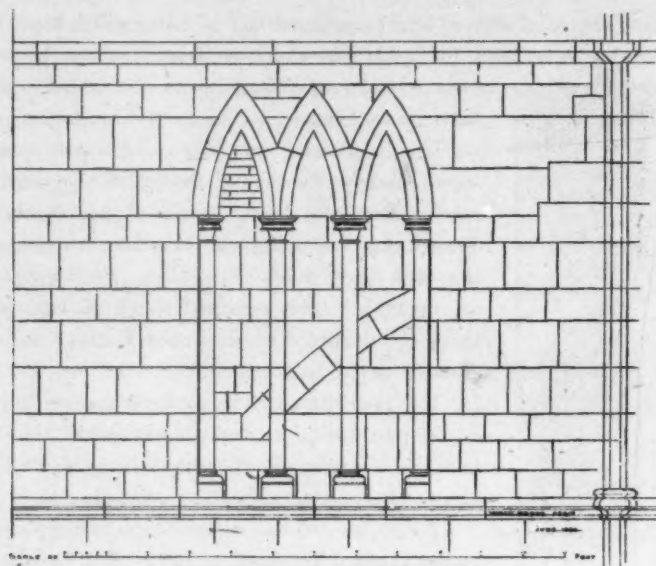
This remaining bay, on close examination, shows clearly the whole design of the nave, a massive composition of Early English, almost Transitional work, but the capitals clearly show that it is really Early English at the beginning of the style. This annexed rough sketch, very hurriedly drawn, will show the features clearly enough to be understood.

The arch is walled in, and various unsightly additions disfigure and hide much that is here shown, but in the main it is absolutely a faithful reproduction of the original.

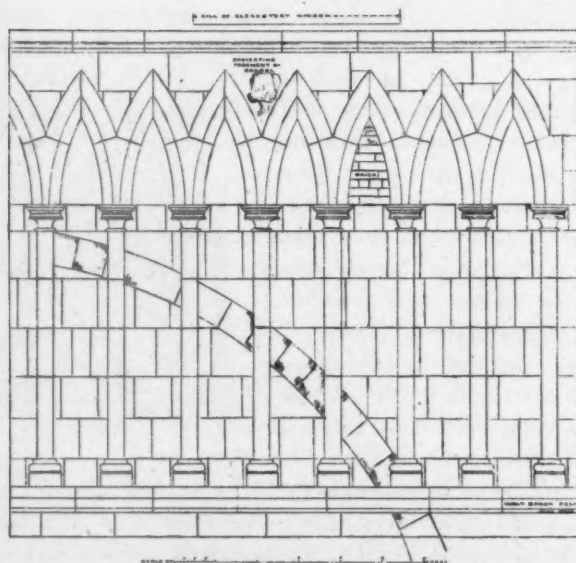
*Triforium.*—The triforium presents some rather unusual features; it has a blind arcade of three arches in the nave, and on the outer wall under aisle roof, now in tower, built against it, seven arches of good bold work, very high and narrow. This outer arcade is difficult to understand, as it would be entirely hidden from view; and looking at the west end of the aisle from the adjoining yard, the parapet line of the old aisle roof is clearly and sharply defined, inasmuch as the present tower, made up of odds and ends from ruins of church, clearly commences upon this line. The small sketch shows strongly the ancient good work, and the later "jerry-builder's" work. It will be seen that had the *same* masons at the *same* time intended to have raised this wall, and to have made the arcade of seven arches for the inner part of a muniment room, covered walk, or building adjoining church, the work would have been of a uniform character, and the aisle window of north side would never have been finished and used as it apparently has been, being now *in situ*.







TRIFORIUM.—Inner Wall, North Side.  
Scale 1/4 inch to the foot.



TRIFORIUM.—Outer Wall under Aisle Roof, North Side.  
Scale 1/4 inch to the foot.

*Buttresses.*—These are long and narrow and of good Early work, but the north-westernmost has been pulled out, and a larger one built, with no ties, into wall to support thrust of tower as at present existing. It would be very interesting to have two or three good opinions upon this difference in plan in the triforium. This large buttress has straight joint all the way up.

*Roof.*—A stone wall plate runs above clerestory arches, and is apparently original, pointing to the former existence of a wooden roof, but of what construction it is not easy now to determine, as roofs of this period are very rare in a perfect state. The span would be about twenty-seven feet six inches—a good wide one—and as the height to wall plate is about fifty-two feet, it is possible it was not of a lofty pitch, although the angle of aisle roof is very acute.

*Bells.*—These are two in number, one dated 1731, the other more ancient; probably one begged or bought from the general confiscation at the Dissolution. The inscription in Lombardic capitals reads—

I + H + C + CAMPANA BEATE MARIE  
"JOHANNES POTTER ME FECIT."

*Precincts.*—A few walls remain, built on to in all directions. The east wall of the choir and part of the transept, still about twelve feet high, running nearly to Trinity Lane, may be seen up two little courts in Trinity Lane. A Wesleyan chapel occupies most of the remaining part of the ancient grounds, but nothing of any interest is to be seen above the surface, as the stone has been used to form walls and foundations of newer buildings.

*The Priory Gate.*—This was pulled down to form a new street some years ago.

The once famous house, an account of the existing fragments of which has just been given, was the foundation of Ralph Paynell or Paganel, in the time of William Rufus, and was endowed with lands and churches, enough to support a cathedral, the plunder, no doubt, of the said Paynell, as a reward for his share in the Conquest. It was under the Abbey of Marmoutier, Tours, and as an alien priory was probably dealt with even more unsparingly than other houses. In its glory it must have been a fine establishment, with its domestic buildings, gatehouse, and church. The procession of *Corpus Christi*,

32     *Remains of the Priory Church, York.*

a great spectacle even in the days of gorgeous pageantry, used to assemble in and proceed from this church; but of actual historical associations it is difficult to find any traces except those contained in the charters and wills, etc., of kings and benefactors. This short notice is merely architectural, and purposely avoids trenching upon the matters of ecclesiastical or historical interest associated with the ancient Priory of Holy Trinity, York.

*York.*

WALTER BROOK.





## Illustrated Notes.

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### EGYPTIAN TOMB IN THE ISLAND OF ELEPHANTINA.

WE publish an illustration of the ancient Egyptian tomb discovered and explored by H.R.H. the Crown Princess of Sweden and Norway in the island of Elephantina, in the Delta, during her last sojourn in Egypt. The



Ancient Egyptian Tomb in the Island of Elephantina, discovered and explored by  
H.R.H. the Crown Princess of Sweden and Norway.

director of the Egyptian Museum in Florence, Professor Schiaparelli, the celebrated Egyptologist, happening at the time to be in Egypt, was invited to

visit the tomb, of which he made drawings, and copied the hieroglyphic inscriptions. He has just issued an exhaustive monograph on the discovery, in which he declares that the tomb is that of one Hirschuf, Governor of Elephantina, and collector of the tribute of Nubia in the time of the Pharaohs, Pepi I. and Pepi II., and that the inscriptions throw fresh light, not only on the topography and history of Elephantina, with its necropolis, in the period of the Fourth Dynasty, but in a great measure on those of the entire Egyptian Soudan. The monograph in question is accompanied by the hieroglyphic inscriptions in full, with translations and annotations in Italian.

CARL SIEVERS.

#### EXAMPLE OF OLD GESSO ART AT MONTROSE, N.B.

AN example of this kind of work in oil and rich gilt or gold has long been located in Montrose and neighbourhood. It represents the British fleet in



The British Fleet in the time of Queen Anne done in Gesso.  
Inchbrayock, Montrose.

the time of Queen Anne, possibly the landing in the Thames of Prince George of Denmark.

The Royal Standard of Queen Anne is hoisted on the mainmast of the principal ship, a three-decker, which, with sails set, appears to have just arrived



before the Tower. From this ship a boat proceeds ashore. The other ships of the fleet are of the age of the Charles', having high poops.

The upper clouds are fanciful, showing in the centre Fame blowing his trumpet, with a scroll beneath, "Floreat Britannia," and with like subjects in either corner. That fine bird the Great Northern diver is on wing in the sky, as also the stork. The picture measures about forty-three inches by thirty-three inches. There is a border of vignettes representing ships of various denominations, some of them bearing the Dutch flag, while on either side are vases of tulips, with a fir or pine tree in the smaller sections. The borders of the Star, Rose, Thistle, etc., occupy the corners. The middle vignette in lower border bears this inscription—

"Hanc regalem tabulam  
Johanne Rea temp. Anne delint.  
Et post multos annos nova ejus  
inventione decoravet."

In the upper border the two garland vignettes are inscribed, one with "Vivat Regina," the other, presumably, "Vivat Princeps," the centre vignette of that border being a castle. The colouring is in the rich old Dutch style in oil, the blue of the clouds and sea having assumed an olive shade. Gilding, or gold, has been profusely used in decorating the ships prow and stern, also in the rails and bars of the border, which it alternates with the rich Flemish crimson.

The picture is framed in narrow thistle-carved wood like an Indian gum. It hung for one hundred and fifty years above the fireplace of the kitchen parlour in an old timber gable-ended house, now removed, near the Town Hall. The house belonged to Provost Coutts, one of the founders of the famous banking house, and who was said to be a lover of the Fine Arts.

*Inchbrayock, Montrose.*

R. BARCLAY.

#### RE-ERECTION OF DARTMOOR MÈNHIRS.

MAINLY through the exertions of the Rev. S. Baring Gould, Mr. R. H. Worth C.E., and the writer, several of these interesting pre-historic monuments, which were prone, have again been set up, and it is to be hoped secured from any danger of spoliation. Many of these mènairs stand at the heads of rows, of upright stones, which are sometimes in single, often in double, and more rarely in treble, quadruple, and in one case of seven parallel lines.

The lengths of these lines varies from a few hundred feet to an example on Stalldon Moor, which consists of a single line of stones starting from a stone circle fifty-two feet in diameter, and which can be clearly traced for a mile

and a half, with more uncertain indications of a further length of three quarters of a mile, with a kistvaen as a terminus. These stone rows are always connected with sepulchral remains, for when fairly perfect they usually start with a circle enclosing a barrow, and end or point to a cairn or kistvaen.

Recent investigation has yielded some evidence which connects these stone rows with the Neolithic period, and it is to be hoped that further light will be thrown on these interesting monuments by the efforts of the Dartmoor Exploration Committee, which is composed of archæologists who have made a special study of the antiquities of Dartmoor.



Re-erection of 'Dartmoor Mênhirs

Midway between Down Tor and Combeshead Tor, and about three hundred yards east of a line drawn from the former to the latter, is the Down Tor Stone Row. It may be found by reference to the six-inch Ordnance Survey, Devon, Sheet No. 112, N.E.

The direction of the row is S.W. to N.E. At the south-west end is a sepulchral circle, having an inside diameter of thirty-seven feet. In this is the remains of a small barrow. This circle is the starting point of a fine single row of upright stones, which extends in a straight line nearly six hundred yards in length, and terminates in the direction of a fine cairn, which shows traces of chambering.\*

\* The Ordnance plan is in error in showing the row ending in a "pound" or circular enclosure.

The row consists of one hundred and seventy-three visible stones. The majority of these had fallen, including the two fine specimens at the extreme south-west end, close to the sepulchral circle. With the kind permission of Sir Massey Lopes, Bart., these two, and a smaller one lying a few feet east of them, were in April last re-erected under the superintendence of the Rev. S. Baring Gould, the Rev. W. A. G. Gray, and the writer.

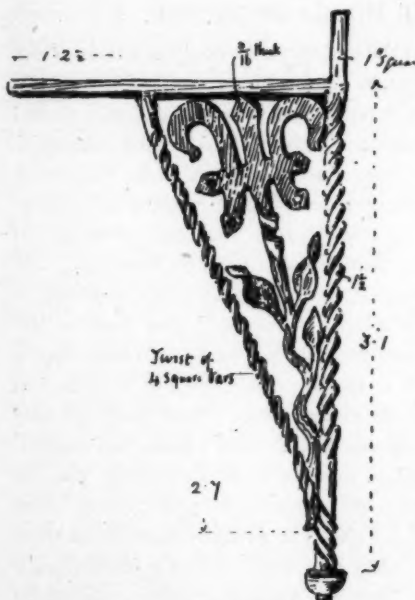
The largest stone is twelve feet ten inches long, and weighs about three tons. It now stands nine feet above the level of the ground. The illustration shows this stone erect, and in process of being secured by "tamping," whilst the second is being slung prior to being placed in position.

The holes dug in the "calm," or granitic sub-soil, in which these stones formerly stood, were very apparent on clearing the ground, so that they occupy their exact original position. In order that the stones might be permanently secured, these holes were dug deeper, and a little Portland cement was mixed with the "calm," and the whole with "trigger" stones was well rammed in. Careful search was always made for any signs of interments at the base of these Dartmoor menhirs, but up to the present none have been found.

In the following July all the fallen stones were re-erected in their sockets, making the Down Tor Row one of the most perfect of its kind on Dartmoor.

ROBERT BURNARD.

*Member of Dartmoor Exploration Committee.*



WROUGHT IRON CRANE  
IN FIREPLACE, GWYDIR  
HOUSE, OVERTON,  
FLINTSHIRE.

GWYDIR HOUSE is a late seven-teenth century building, standing in the village on the south side of the churchyard. Wrexham and its neighbourhood abounds in ironwork of this date of the most excellent design and work-manship, of which this is a good example.

ARTHUR BAKER, R.C.A.

Wrought Iron Crane in Fireplace at Gwydir  
House, Overton, Flintshire.

## TWO SEVENTEENTH CENTURY HINGES.

THE cupboard hinges from Llangynhafel Church, Denbighshire, and the top of the hinge from Merton College Library, Oxford, which apparently represents two men grinning at each other, are typical specimens of Jacobean hinges.



Cupboard Hinge at  
Llangynhafel Church,  
Denbighshire.

The date of the Llangynhafel hinge must be about 1660, as that date is on a pew which is panelled in exactly the same manner as the cupboard. Hinges of this design in good houses were frequently made of silver.

I imagine the Merton College hinge, which is of much the same character as the Llangynhafel hinge, is of rather a later date, though a contrary tradition exists at Merton that the bookcase, with the rods, chains, etc., for fastening the books to the shelves are of much earlier date than the ornamental woodwork upon them, as well as the screen, table, staircase, etc.



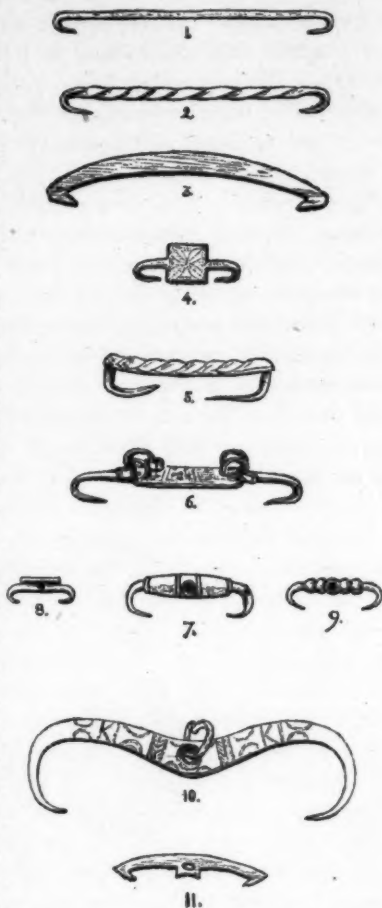
Hinge in Library  
of Merton College,  
Oxford.

ARTHUR BAKER, R.C.A.

## ANCIENT DOUBLE HOOKS OF BRONZE.

AMONGST the specimens to be seen exhibited very commonly in museums and collections of objects dating from ancient Roman times, are double hooks of bronze, usually of small size, and of considerable variety of design. Several of these are figured in the accompanying sketches (1—9), copied from specimens formerly in the Lefevre collection, Macon, and now in the Pitt Rivers collection at Oxford. I have as yet seen no special use attributed to these objects, and gather from looking at the labels in museums ("objects of unknown use," etc.), that ideas as to their probable function are lacking. In the British Museum one (resembling that numbered 7 in my sketches) is classed with a lot of other objects labelled "fish-hooks." The object of this note is to suggest a possible, I may say probable, use for these curious double hooks. These consist essentially of a central portion, varying in form, and terminating at either end in a hook with a sharp point. Both hooks are bent over in the same direction, and the points are directed towards one another. The objects seem all obviously intended to serve a similar purpose, and the sharp points indicate that the hooks are intended to pass through some substance, and to be imbedded in it. No. 1 is perfectly plain, about three and a quarter inches long, with the ends bent over. No. 2 is similar, but is ornamentally twisted. No. 3 is of flattened shape and curved, gaining in

stiffness. No. 4, of smaller size, has a flat square central plate, ornamented on the upper surface. No. 5 is waved on the upper surface, and has the hooks starting out at right angles below. No. 6 has a broad central plate, from the angles of which strips of the metal are curved over, and upon each loop thus formed is passed a small loose ring, with ends "jumped" together. Nos. 7, 8, 9 have ornamentally shaped centres, and differ from the others in being perforated in the middle, obviously for suspension. So far as I am aware, objects of this kind have disappeared from use in Western Europe, and there is perhaps nothing surviving in this region which seems to suggest a use for the ancient ones. But in other parts of the world, widely separated, we find that very similar objects are in daily use, and these modern examples offer a very simple explanation of the use of the bronze hooks of ancient times. A comparison of the two examples (Nos. 10 and 11) will show at once that the modern forms are precisely similar in principle to the ancient (1-9), and we may reasonably conclude that their uses have been similar also. No. 10 is a large double hook of brass, about four inches across, perforated at the centre, through which passes a plain ring of copper; the central portion is decorated, with incisions on both surfaces. This specimen comes from Kunawar, a mountainous district of the Himalayas, c. 78° E., 31° N., and was



copy Balfour del.

Scale  $\frac{1}{2}$

Ancient Double Hooks of Bronze.

which passes a plain ring of copper; the central portion is decorated, with incisions on both surfaces. This specimen comes from Kunawar, a mountainous district of the Himalayas, c. 78° E., 31° N., and was



presented by Mr. C. Raikes to the Ashmolean Museum in 1838, and is now in the University Museum. It is described as being used for "*fastening the edges of the blanket worn by men,*" and was brought from the district together with a fine brass penannular brooch like those shown in the figure of a woman of Bussahir on the Sutej, on page 175 of vol. i. of the "*Illustrated Archæologist.*" No. 11 is a smaller sized double hook of ivory, made by the Chukchi of Eastern Siberia. These are fairly common in museums, and do not appear to vary much in design, being perfectly plain, flattened, curved in a form resembling No. 3, and furnished with a small perforated flange for suspension. Two are figured in the "*Voyage of the Vega,*" vol. ii., page 136 (translated edition, 1881), together with some ivory buckles, etc. These are, I believe, used for drawing together loose portions of the garments, no doubt with the idea of making them fit better round the person, and so, by closing the openings more effectually, excluding the cold and wet. When we recall the very loose and flowing nature of the garments of the Romans, especially the ample *toga* of the later period, whose folds were so carefully arranged, the *penula*, a long cloak reaching to the knees, the *lacerna*, *paludamentum*, etc. (*vide* Guhl and Köner and other writers), we cannot but see how very useful double hooks such as those described would be for drawing together two edges, or gathering up and holding the loose folds, just as the modern native in the Himalayas brings together the edges of his blanket cloak with hooks of a similar kind. To prevent the hooks being lost by accidentally becoming unfastened, some were perforated (Nos. 7, 8, 9) for a small cord, by which they could be worn suspended, just as is the case in the Himalayan specimens, and, no doubt, the Chukchi ones also. I am not aware of any sculptures or other representations illustrating the dress of the Romans which show such hooks actually in place; but, though useful, these would readily escape being represented, except where great attention was given to detail. They must have been used for the outer garments only, as the hooks, being turned inwards, would be decidedly unpleasant if situated too near the skin, and it is certain that they were so worn (if the suggested use be the true one), as the ornamentation is so often confined to the upper surface, *i.e.*, that which is away from the direction taken by the hooks, and never, I believe, confined to the lower surface. It is interesting to note how objects whose use has died out may re-appear long after. A case in point is interesting in connection with the subject of this note. Riders of bicycles find it necessary to draw the lower portion of the trousers closely round the ankle to prevent their fouling the gear, and several contrivances for effecting this have been invented; simplest of all is an ordinary pin, with the head end filed to a point, and the two ends curved round to form hooks. This is precisely the plain double hook figured (No. 1).

Since writing the above note I have purchased one of the ancient double

hooks of bronze, which differs from those already described in having the hooks *hinged* to the central plate, and so being flexible.

The centre disc is simply decorated with ring and dot ornament on both surfaces, and the hooks are each double pointed. It was dug up at Walbrook. This is a most efficient implement for the purpose suggested, and its flexibility renders it less likely to shake loose.



*Oxford Museum.*

HENRY BALFOUR.

#### SEPULCHRAL VESSELS FROM MASTAVAN, ASIA MINOR.

THE vessels here figured approximately one-third their actual size, together with a silver coin, have been recently presented to the Cardiff Museum and Art Gallery. The interesting point concerning the tomb whence they were derived is the circumstance that the coin fixes its date within very narrow limits. Mastavan is a small village in the Meander plain near the town of Nazli, and is in sight of an ancient town of the same name, marked on Keipert's large-scale map of Western Asia Minor. The tomb referred to was opened by the donor in 1893. According to his description, it was an oblong vault about six feet by three feet, lying east and west, lined with masonry, and



Sepulchral Vessels from Mastavan, Asia Minor.

covered with rough slabs of stone laid level with the ground. The skeleton which it contained was extremely decayed, in fact only a few of the long bones retained their shape, and these crumbled away at a touch.

The vessels and coin were near one end of the vault, presumably where the skull had lain. The most remarkable of these vessels is that on the left in the accompanying sketch. It is a glass bottle of uncommon shape, the neck being long, and the body shallow, but wide in proportion to its height. It is

four and a half inches high, and the same across the body, and the upper surface of the latter has been pressed in to produce a series of four undulations. It is extremely thin and light, weighing less than two ounces. The jar-like vase figured on the right is also of glass, three inches deep and two and three-quarter inches in diameter. The bottom is slightly pushed in, so as to enable it to stand upright. The central bottle is of buff terra-cotta, carefully turned on the wheel, and about five and a half inches high. The limey encrustation on these vessels (very thick and evident on the central bottle) indicates that none of them stood upright in the tomb; the glass bottle, however, was only slightly inclined. There is, of course, no reason to doubt that they were originally deposited upright, the tall narrow forms of two other vessels rendering them susceptible of being overturned.

The coin (undoubtedly the *naulum* to pay the boatman Charon for the passage over the river Styx) is of Otacilia, the wife of the Emperor Philip I., who reigned from A.D. 244 to 249. On its obverse is OTACIL SEVERA AVG, with the profile of the Empress to the right; and on the reverse a draped female figure, with drapery thrown over head and shoulders, and the legend PIETAS AVGVSTAE. As the coin was obviously buried in very *new* condition, it serves to fix the approximate date of the tomb.

*Cardiff Museum.*

JOHN WARD.

#### ATTEMPTED SALE OF THE ANCIENT PREACHING CROSS AT LEIGHTON BUZZARD.

ON the 18th of September last Messrs. Walton and Lee offered for sale at the Auction Mart, Tokenhouse Yard, London, the ancient Preaching Cross of Leighton Buzzard as part and parcel of the Stockgrove estate, a proceeding which naturally excited the most intense indignation amongst the inhabitants of that town. Sir Wyndham Hanmer, the present lord of the manor of Stockgrove, claimed the cross as his property, notwithstanding its having been the undisputed possession of the inhabitants for five hundred years, and having been restored in 1620 by a levy on the whole population, and again in 1852 by public subscription. Fortunately, the bidding at the sale did not come up to the expectation of the vendor, and the property was withdrawn by the auctioneer. Sir W. Hanmer has since then had the good sense and public feeling to concede such rights as he imagined himself to be entitled to with regard to the cross once for all to the Town Lands Trustees of Leighton Buzzard.

Good illustrations of the cross appeared in the *Illustrated London News* for September 29th, and the *Pall Mall Budget* for September 27th. The former we are enabled by the courtesy of the proprietors to reproduce here. It is an

elegant Gothic structure of pentagonal plan, standing in the High Street, and surrounded by an iron railing, the keys of which are held on behalf of the



Ancient Preaching Cross at Leighton Buzzard.

town by the Public Lands Trustees. The cross stands on a flight of five steps, and is built in two stages, the whole being surmounted by a small spire. The lower stage has an arcade of Tudor arches, and the upper stage has canopied niches of the Decorated period containing statues. It is said to have been used as a pulpit by the preaching friars, and was probably erected at the cost of the monastery of Leighton Buzzard, whose property was transferred by Henry VIII. to the Dean and Canons of Windsor. But for the patriotic outcry raised by the townspeople of Leighton Buzzard, and the reluctance of bidders at the sale, this venerable monument might perhaps have been bought by some enterprising Yankee, who would, no doubt, have taken it "right along" to Chicago, or some equally desirable site, for its re-erection. Again we ask, When are we to have an Ancient Monuments Act which will render such disgraceful trafficking in preaching crosses an impossibility?

SCULPTURED "AGNUS DEI" FOUND AT SHAWELL,  
LEICESTERSHIRE.

The Rev. E. H. Bates has forwarded for our inspection a photograph of a piece of sculpture dug up last spring at Shawell Church, Leicestershire. The old church was pulled down about thirty-five years ago, when this



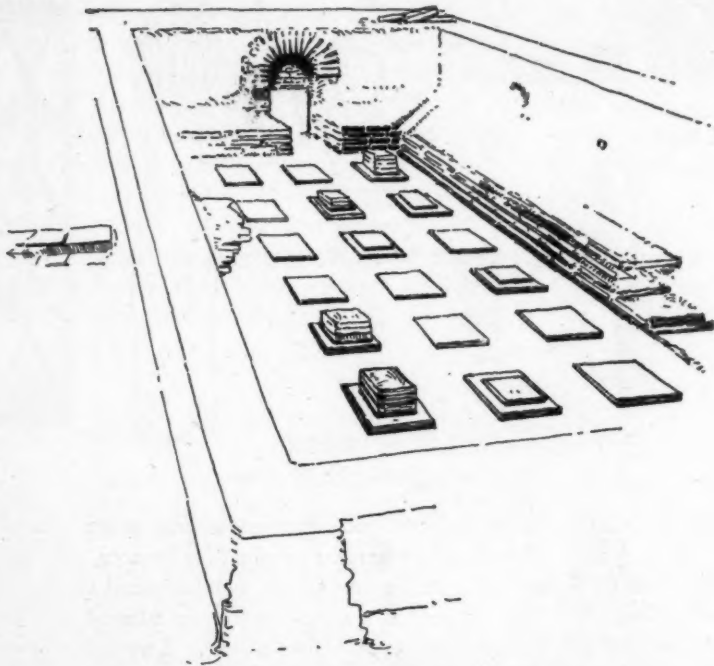
Sculptured *Agnus Dei* at Shawell Church, Leicestershire.



fragment, with other portions of the edifice, was used to ornament a rockery in a neighbouring garden. Nobody remembers having seen it in the wall of the church, so it was probably built in face downwards, as some mortar still adheres to the sculptured side. The stone is one foot square, and six inches thick, and forms a complete panel, on which is carved the *Agnus Dei*. It may have been placed over a doorway, but it does not seem to be part of a tympanum. The date is probably twelfth century.

# ROMAN VILLA AT DARENTH, KENT.

For many years past it has been suspected by most of the residents in the neighbourhood of Darenth, that foundations of buildings of Roman date existed in a field called Southfield, on Mr. Bartenshaw's farm, as numerous



Roman Villa at Darenth. Foundations of Heating Apparatus.

fragments of tiles, mortar, and other *débris* of masonry were continually turned up by the plough. It fortunately occurred, recently, to Mr. E. Arnott Clowes and his friend Mr. Thomas Marchant, who reside in the locality, to test the question. A few trial trenches were cut in a certain portion of the

field, resulting in the discovery, close to the surface, of walls running in all directions, while here and there sections of floors paved with red tesserae were laid bare. Subsequently, by the advice of Sir Wollaston Franks, Mr. George Payne, F.S.A., was communicated with and invited to superintend a systematic exploration, the sanction of the owners—the Ecclesiastical Commissioners, and the tenant, having first been obtained. It was clearly seen that a large sum of money would be required to carry out the work, which was immediately forthcoming from Mrs. Rolls Hoare, Mr. Clowes, and Mr. Marchant.

Early in December fifteen men were placed at Mr. Payne's disposal, and since that time the task of excavating has been pushed on vigorously. In the course of a month, rooms, baths, corridors, hypocausts, tanks, water



ROMAN VILLA or DARENTH

Objects found during excavations.

courses, drains, and court-yards have been disclosed, covering an area of some 120 yards square. Several of the rooms are paved with red tesserae, some with tiles, while others are laid in hard white concrete with half-round skirtings of red cement. The walls of most of the apartments were adorned with distemper painting in various patterns and brilliant colours. A novel feature was met with, in some of the rooms being divided by hollow plaster partitions, which may have been filled in with planks of wood. Hypocausts abound, and are particularly instructive, as the floors over them are suspended upon either little walls of flint, pilae of square tiles, or flue tiles. In one room, thirty-four perfect and ornamented flue tiles support the floor. In the walls of these heated chambers may be seen the various methods adopted for

conducting the smoke and fumes from the furnace to the roof by means of flue tiles, channel tiles, and drain pipes. The archways leading from the stoke-holes, one of which is given in the accompanying engraving (p. 45), are, in two instances, in excellent preservation. The suspended floors of the heated chambers are of great thickness and weight; it is, therefore, not surprising to find that some have collapsed. The range of rooms from east to west cover 350 feet in length, with a corridor along the entire front of the house. Beyond the corridor are courts divided by the foundations of a huge building 90 feet long and 10 feet wide. At the southern end of it is a semi-circular tank which was probably lined with lead; the gutter of tiles leading into it still exists. On either side of the tank are thick buttresses. The excavators are now following rooms along the outsides of the courts. Altogether nearly fifty apartments for various purposes have been uncovered, so there is every probability that the Darenth Villa will exceed in dimensions those hitherto explored in this country. During the progress of the work a few interesting objects have been found, some of which we have illustrated (p. 46), consisting of one of the so-called *hippo-sandals*, an iron ring of doubtful use, an iron knife, the bronze handle of a key, the ivory handle of a fan, and a piece of bronze enamelled in red and blue. Other articles may be enumerated, such as bangles, armlets, bone pins, rings, portions of bronze chains, and coins of Domitian, Trajan, Hadrian, Antoninus Pius, Tetricus, Constantine the Great, Valens, &c. A quantity of animal bones have been found, also fragments of various kinds of pottery, iron nails, hooks, staples, carpenter's tools, and some pieces of lead.

Rochester.

GEORGE PAYNE, F.S.A.

## Notices of New Publications.<sup>1</sup>

"ANCIENT SHIPS" (Cambridge University Press, 1894), by CECIL TORR, M.A., is a laudable attempt to throw some light on the earlier phases of naval architecture. The author tells us in his preface that the present volume is only intended to form the first part of a complete history of ancient shipping in the Mediterranean between 1000 B.C. and 1000 A.D., and deals exclusively with the character of the ships themselves. The sources whence Mr. Torr has derived his information are (1) inscriptions, more particularly the inventories of the Athenian dockyards, B.C. 373 to 323, found at the Peiræus in 1834, and printed in the *Corpus Inscriptionum Atticarum*; (2) allusions to ships in classical literature; (3) material sources, such as the ruins of the

<sup>1</sup> Reviews of several important works have been crowded out this time. In the April number we hope to devote more space to this section, and give a bibliography of archaeological publications.

docks at Athens, some rams, figure-heads, and anchors, which are all that now remain of the vessels themselves; and (4) models, and sculptured, painted, or other representations.

With regard to the statements that occur in ancient literature, Mr. Torr says: "Unfortunately, very few of these are more than passing allusions; and the only one that enters into details is open to suspicion. This is the account that Athenæus gives of some stupendous ships that were built about 400 years before his time." The data derived from the remains now existing of the ships themselves are too meagre to be of much use, and the last source, Mr. Torr thinks, is almost as unreliable as the first. He says: "There are plenty of pictures of the ships on painted vases, and in frescoes, and mosaics, and figures of them on reliefs, and coins, and gems, and works of art of



Bronze Figurehead found at Actium, now in the British Museum.

Date about 50 B.C.

every class; for they were constantly in favour with the artists of antiquity. But these works of art must all be taken at a discount. . . . The evidence from all sources falls short of what is needed for a complete description of the ships."

The author seems to have preferred to rely upon the admittedly unsatisfactory statements contained in classical literature rather than upon the actual representations of ships that have come down to us. The references and quotations given in the footnotes are very full, and must have involved a vast amount of research; but after all we are inclined to ask whether the game was worth the candle, and whether far more valuable results might not have been

arrived at by treating the whole subject from the point of view of development, and studying the pictorial representations and modern survivals more carefully? The illustrations to the volume take the form of folding plates at the end instead of being placed amongst the text, a plan which is very irritating to the reader. However, we gather from the preface that Mr. Torr himself thinks the illustrations "fall short of what would be desirable," so that we hope this defect will be remedied in a future edition. The printing and general get-up of the work leave little to be desired, and the arrangement is clear and well thought out.



Leaden Anchor found off the Coast of Cyrene, now in the British Museum.

Date about 50 B.C.

With regard to the method of propelling vessels there can be no reasonable doubt that the use of the paddle with the face towards the bow preceded the use of the oar with the face of the rower towards the stern, but it is not easy to determine exactly when the transition from one to the other took place. The earliest ship illustrated by Mr. Torr is an Egyptian example, dated about 2500 B.C., which is moved forward by means of paddles, and a later one, also from Egypt, dated about 1250 B.C., is shown with men rowing it; but although working in rowlocks, the oars are still paddle-shaped, and (if the artist has made his drawing correctly) they are being used with the hands far apart as in paddling.

The principle of banks of oars arranged in rows one above the other was certainly introduced as early as 700 B.C., as is proved by an Assyrian



bas-relief, representing a Phoenician warship, from Sargon's palace at Khorsabad, now in the Louvre at Paris. Mr. Torr explains that the reason for the invention of this device was that "ships could not be indefinitely lengthened to accommodate an increasing number of rowers; and consequently the oars began to be arranged in two, and then three, banks one above the other." Herodotus states that three-banked warships were built in Egypt about 600 B.C., and the inventories of the Athenian dockyards, already mentioned, show that ships of four banks were first built there shortly before 330 B.C., and ships of five banks in 325 B.C.; but when we are told that at a later period Ptolemy Philadelphos and Ptolemy Philopator, who ruled in Egypt in the third century B.C., built ships of thirty and forty banks respectively, the statement must be taken *cum grano salis*. The Athenian three-banked ships were manned by a crew of two hundred rowers, and this type of vessel was evidently found to be the most practically useful, as the Greeks made *trieres* a generic term for warship. The tendency as time went on was rather to reduce than increase the number of banks of oars, for the Romans made *liburna*, a two-banked ship, a similar generic term, in A.D. 400, and the Byzantines introduced the generic term *dromon* for their warships, which had most commonly only one bank of oars, in allusion to their superior qualities as regards racing speed when compared with merchant vessels.

Mr. Torr's book suggests many other points that we should be glad to enlarge upon, but space forbids our doing more than merely referring to such subjects as the special vessels used for the transportation of obelisks, the trussing of the hulls of ships by means of cables, and the decorations of their stems and sterns. In connection with the latter we would particularly call attention to the huge eyes which appear on many of the ancient ships. Mr. Torr says: "These pairs of eyes doubtless owed their origin to the sentiment that a ship is a living thing and must see her way; but in course of time they were probably turned to account as hawse-holes for the anchor cables."

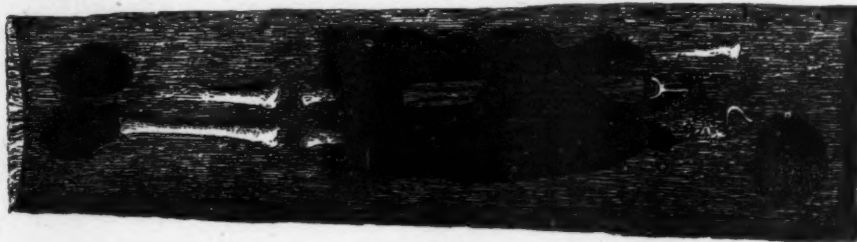
Mr. Torr's work on *Ancient Ships* contains an admirable summary of all the facts that can be collected from literary and other sources, which will make an invaluable text-book that no archaeologist can afford to be without. We hope that the success it should achieve will induce him to give us a further instalment at no distant date.

"FUND AF EGEKISTER FRA BRONZEALDEREN I DANMARK" ("FINDS OF OAKEN CHESTS FROM THE BRONZE AGE IN DENMARK"), by VILHELM BOYE, with copperplate engravings and drawings in the text, by A. P. MADSEN. (Kjöbenhavn: A. F. Höst and Sons, 1894.) 4to.

Herr Boye, one of the officials in the Danish National Museum; has long

been known as a learned author and indefatigable digger. He has here, with care and practical insight, given an exhaustive description of this class of antiquities. It will appear in four 4to. Parts, with from twenty-five to thirty copperplates, engraved by the talented Capt. A. P. Madsen. The second Part will contain a *résumé* in French of Parts I. and II., and the last Part will give a similar *résumé* of Parts III. and IV. For subscribers the price will be ten Danish crowns for each section; for non-subscribers the price will be raised when the last Part has appeared.

Nothing strikes us as more wonderful than the high culture and mechanical excellence, culminating in Denmark, which distinguish the old Bronze Age some three or four thousand years ago. But we equally lament the absence of a treasure-trove law to protect the national old-laves, when they had any metallic value, so that they might escape the melting pot, for the hofs were plundered far back in time. There is, therefore, an immense blank of years in the history of bronze "domestic" antiquities till we come to quite modern



Bronze Age Burial in an Oaken Chest at Bredhöj, in Jutland.

times. We have a good example of this as to burials of unburnt bodies in tree trunks. The first known example of such inhumation in Denmark is no older than 1823. Similar entombments had been found at Gristhorpe, in England, and elsewhere, and Northern archaeologists had expected such would be met with in their own country. This proved to be so, for at this moment no fewer than forty-three such burials in thirty-three hofs, in oaken trunks or in fencings of wood, have been recorded in the Danish kingdom—the Danish provinces now a part of Sweden and Denmark to the Eider.

Various things characteristic of the early Bronze Age have been discovered in these graves, such as bronze swords and daggers, a bronze wrist-ring, two bronze tutuli, an arm-ring of gold thread, amber beads, woven capes, and cloaks of wool, cleverly worked with the needle, skin wrappers, a cow horn, cups of wood, a bone comb, one bronze pal-stave, and two bronze brooches. In general the human bones were decomposed, but complete skeletons were

sometimes found. In this case iron-bearing water had happily percolated through the wood, and changed the flesh to a kind of phosphor slime, often filling the chest with liquid and slime. In one instance the hide in which the deceased lay was ornamented with a dozen small nails of bronze, and occasionally the hair of the person buried (man, woman, or child) was preserved. Cakes of resin, as we know, used as a kind of putty or glue during a very long period, from the Stone Age downward to the early Iron days, were also met with, just as we have Stone Age interments below in the grave, while higher up there have been Bronze Age burials. At the top of a Bronze Age how (Jersley, Jutland), an iron knife was placed, thus announcing a later burial.

I must refer the reader to the work itself for the many remarkable and instructive pictures of the graves and their contents. We may there study the cobble stones as a foundation for the how or supporting its sides, the difference between the massive tree trunk and the mere wooden fencing, the round how, with its ring of single stones and its high top, and the remarkable urn, with its star-like ornament below.

For various good reasons I have chosen as an illustration one of the smaller plates from Bredhöi, in Jutland, where we see the dead chief wrapped in his woollen cloak and grasping his bronze sword, with shoes on his feet. In answer to my inquiry about this, Herr Boye kindly writes me that the feet were found with a kind of sandals of wool or woollen leggings, and in Guldhoy, near Vamdrup, he took up the toe part of a shoe of some kind of stuff and remains of leathern sandals.

Holpen by these general remarks the reader will now be able to study this solid work for himself.

*Copenhagen.*

GEORGE STEPHENS, F.S.A.

URQUHART AND GLENMORISTON : OLDEN TIMES IN A HIGHLAND PARISH. By WILLIAM MACKAY. (Inverness, 1893). The tract of country embraced in the title of this book is an extensive district on the west side of Loch Ness, Inverness-shire, not less than thirty miles long by eight to twelve miles in breadth, on the line of lakes and valleys which form the great chain of the Caledonian Canal, and traversed by mountain ranges which afford a variety of landscape of striking beauty, altogether a typical home of the Scottish Highlander. The history of this district (formerly a single parish, and still practically so, though lately divided ecclesiastically) is set forth in the volume before us, in a carefully written narrative, from the era of semi-mythic originals down through the stages of authentic history to our own day. The sept of the Grants, one of the largest of the Highland clans, has long had possession of these valleys, but Mackays and Macdonalds from the Glengarry

country, and others also, obtained a footing. The feuds, cattle-liftings, and bloody reprisals of these and neighbouring clansmen, so characteristic of Highland life in a past age, form a prominent feature in the narrative from century to century.

The central point of interest in the book is Castle Urquhart, which, though a ruin since 1708, is still a conspicuous object on Loch Ness. At first a royal fortalice under a "constable" appointed by the king, it passed in the course of time (in 1509) by Charter under the Great Seal to Grant of Grant, the head of that clan, and one of the most powerful chieftains of the western and central Highlands, whose family is now represented by the Earls of Seafield. The "Lairds of Grant," and their kinsmen and vassals the Grants of Glenmoriston, of Shewglie, and of Corrimony, necessarily occupy the leading place in the book, but the history of the whole district, and of every person of note connected with it, is fully and impartially told, as far as available information allows.

In a brief notice, such as is alone permissible here, it is impossible to do more than merely indicate the scope of this important work. To refer to its contents in detail would be to attempt to follow the main current of Scottish history, at any rate of the history of the Scottish Highlands. It is true that the Reformation and the National Covenant made but slight impression in these glens, but the other chief movements of the national life were reflected in them, most notably the Jacobite risings of 1715 and 1745, in which the men of Urquhart and Glenmoriston took an active part whenever the signal of the chiefs was given. It is in the romantic episodes of these rebellions that the interest of the book culminates, especially in the '45, when the actors seem to move before us as living personalities rather than as figures in history. This period, too, forms the line of cleavage between the olden time and the new among Scottish Highlanders. Chieftainship, the unquestioning fidelity of the clansmen, the supremacy of the language and customs of the Gael, devotion to the House of Stuart, all received their death-blow on the battlefield of Culloden. But the reader, nevertheless, at this part of the narrative finds himself face to face with an antiquated but still distinctly recognisable generation of Highlanders scarcely yet vanished from the glens. For, notwithstanding all the changes in the inhabitants and in their circumstances and surroundings during one hundred and fifty years by-past, the Grants are still in the land, if not as chiefs in the old sense, yet as owners of the soil and as its cultivators, while the author is himself great grandson of one who was "out in the '45," and suffered for his loyalty; and some of the men of the day, such as Simon Lord Lovat, Forbes of Culloden, and others, are yet unforgotten names. The book is, indeed, an invaluable record of the civil and ecclesiastical history, education, literature, folk-lore,



superstitions, and of the social and industrial life of a highly interesting district of the Scottish Highlands. It is not a compilation, but a laborious study, for most part fresh from original materials of history, by a competent antiquary, who is, at the same time, a lawyer trained to the critical treatment of evidence. Its facts and conclusions may, therefore, be regarded as thoroughly reliable. To Celtic students in particular, the selections from Gaelic poetry by local bards contained in the appendix will prove of permanent interest. A full and careful index is supplied, but though the excellence of the work is enhanced by some suggestive illustrations, we look in vain for a map of the district. The absence of this makes the reader's understanding of topographical references somewhat less clear than is desirable.

Edinburgh.

GILBERT GOUDIE, F.S.A. (Scot.)

THE SECOND ARCHÆOLOGICAL REPORT OF THE EGYPT EXPLORATION FUND gives welcome evidence of the good work which is being done in Egypt by this Society. The Temple at Deir el Bahari has been nearly cleared, and an excellent plan of the site, with two views, accompanies the report, by M. Naville, of the campaign of 1893-4. The editor, Mr. Griffith, in his account of the progress of Egyptological studies, publishes three documents of considerable interest—the already known inscription from Abydos of Una, the trusted and pompous official of Pepy I. and his successor Merenra, and, for comparison therewith, two newly discovered ones from the tomb of Herkhuf at Aswân. Merenra betrays an anxiety to procure through Herkhuf a dwarf dancer—"a Denk of the dances of the god from the Land of the Blessed Spirits"—which will remind readers of Cicero's correspondence of Cælius and his panthers. Among the other features of the report we notice with pleasure a new departure in the shape of a section on Græco-Egyptian antiquities. The writer, Mr. Cecil Smith, calls attention, among other things, to a paper by Salomon Reinach dealing with the reviving tendency to exaggerate the Oriental element in the primitive civilisation of Greece, and of Europe in general, a tendency which we fear, like astrologers in Rome, *et retabitur semper et retinebitur*. Mr. Kenyon's account of the Greek papyri, the most striking, so far as recent years are concerned, of the novelties in which the southern continent is proverbially prodigal, includes a suggestive description of the sort of information as to the organisation of Roman Egypt which these relics abundantly afford. The literary finds seem insignificant beside the "New Aristotle" and the Mimes of Herondas, but sufficiently maintain our hopes of something startling in the future. The report should do much to remind the general reader that Egypt has been not merely Egyptian, but in



touch at various times with all the younger civilisations—a province no archæologist can afford to entirely neglect. Finally, we may perhaps be allowed to say that if the editor will in future insert references, in the case of the obscurer places, to the sections of the admirable archæological map, all but those most familiar with Egyptian chorography will "praise him for it more than anything."

*British Museum.*

G. F. HILL.

## Antiquarian News Items & Comments.

### CURRENT TOPICS.

THE Very Rev. S. Reynolds Hole, Dean of Rochester, in a recently published volume entitled *More Memories*, gives a chapter on bores, in which he professes his intolerance of people who want to talk about archæology. He says: "I have no taste, I have no time for archæology. When an antiquarian (*sic*) wrote to ask me whether I could give him any information as to the nailing of Danish skins to the great door of the Cathedral, I was constrained to reply that I was too much occupied with the bodies and souls of living Christians to inquire about the epidermis of the Danes. My letter, I must admit, was more curt than courteous, but when a man is overwhelmed with correspondence he is irritated by superfluous encroachments." With regard to this, we have to point out, in the first place, that to call an antiquary an "antiquarian" is atrociously slipshod English, and nearly as bad as speaking of an archæologist as an "archæologian." In fact, the Dean's English is not the Queen's English. Again we feel inclined to carry the war into the enemy's camp by mildly observing that although many of the Dean's stories are extremely amusing, there are others that might well come under the head of archæological intelligence, being, indeed, nothing more nor less than the "chestnuts" with which the palæolithic man regaled his guests in bygone ages. Finally, we can only express our regret that as the Dean has so much control over the fabric of the Cathedral he should not endeavour to take as intelligent an interest in the study of its past history as in the cultivation of roses.



By an unfortunate oversight, it was not stated in Mr. W. L. King's article on "Ashurbanipal," in the last number of the *Illustrated Archaeologist*, that the illustrations were from photographs of a series of reproductions of

Assyrian sculpture to a reduced scale in Parian china, copies of which may be obtained from Mr. Alfred Jarvis, of 43, Willes Road, London, N.W. We have had an opportunity of seeing the reproductions, and are very well satisfied with their beauty and the accuracy with which all the minute details of the sculpture are shown.



The disputed question of whether mummy wheat from ancient Egyptian tombs still possesses the germ of life was threshed out in the columns of the *Standard* between the 21st and 26th of September last. The general result of the discussion showed conclusively that the supposed instances of mummy wheat having germinated when planted in the ground, will not stand the test of scientific examination. Professor Flinders Petrie made a series of experiments in 1888 with mummy wheat from the cemetery of Hawara, in Middle Egypt, planting the grains in various soils and situations, but in no case did they germinate. Mr. John McGregor, on the other hand, succeeded in making what he believed to be mummy wheat grow, but it turned out afterwards that the grains were not wheat at all, but fresh clean oats, only a year or so old.



The arguments used by some of the correspondents are rather amusing, one being that if toads can survive for thousands of years enclosed in a bed of solid rock, and deprived of light, air, and food, why should not mummy wheat also be able to preserve its vitality for an equal period. Why not, indeed? Sir Joseph Hooker says that wheat will keep its vitality for seven years at longest, so that probably most of the grains with which successful experiments have been made were palmed off on unsuspecting travellers by the wily Arab. It is stated that even dahlia bulbs have been sold as being of mummy origin.

Apropos of this, we were looking over the miscellaneous collection of curios in the window of a well-known shop not a hundred miles from Westminster Bridge the other day, when our eye caught a modern sheep-bell labelled as having been found with a mummy. The enterprising dealer only asked the ridiculously small sum of five shillings for this precious relic.



Mr. John Corlett, writing to the *Standard* of December 14th, suggests that now the Parish Councils have become an established fact, the parish records shall be made more ample than they have hitherto been, and that the Chairman of the Parish Council shall be the historian of his parish. If it is absolutely necessary for the Parish, or the County, Councils to

have a hobby of some kind, they might do worse than take up history or archaeology. Useful employment would thus be found for the faddists, who are such an unmitigated nuisance at present, without in any way impairing the business capacity of the Councils.

## OBITUARY.

DURING the latter half of 1894, several distinguished archaeologists have passed away. Perhaps the greatest of these was the Cavaliere Giovanni Battista de Rossi, who died at the end of September. His explorations of the Roman Catacombs have thrown a flood of light on the history of early Christian art, without a thorough knowledge of which it would be quite impossible to understand the symbolism of the pre-Norman monuments of Great Britain. The series of dated inscriptions and symbolic sculptures he was able to collect together in the Lateran Museum under the auspices of Pope Pius IX., illustrate, with absolute truthfulness, the beliefs and aspirations of the Christians during the first four centuries of our era by means of scientific materials that neither Protestant prejudice nor Catholic bigotry can set aside. It is gratifying to reflect that the desire to arrive at the truth is not confined to one creed, for Frederick William III. of Prussia, most Protestant of sovereigns, was a joint contributor with the Holy Father towards defraying the cost of the production of Cavaliere de Rossi's magnificent work, "*Roma Sotterranea*."



Heinrich Karl Brugsch died on the 9th of September, at the age of 67, after a long illness. His best known work to the general reader is the "*History of Egypt under the Pharaohs*," which has gone through several editions and been translated into many different languages. Brugsch Pasha's reputation with scientific Egyptologists will rest on his labours in the direction of philology rather than archaeology. It was one of the greatest disappointments of his life that he did not succeed Mariette Bey as Director of the Boulag Museum in 1881.



Typhoid fever has deprived us of another great philologist, Dr. Terrien de Lacouperie, who died on the 11th of October, at his house in Bishop's Road, Fulham. One of his most important discoveries was that the Chinese must in very early times have borrowed some, at least, of their written characters from an Akkadian source. He also found a key to the significance of the "*Yih-King*," or "*Book of Changes*." This mysterious literary composition had always been looked upon as a sort of Chinese "*Browning*," which might mean anything or nothing, according

to the fancy of the commentator. He knocked the bottom out of the mystery by showing that the basis of that remarkable and most unintelligible of sacred books consists of old fragments of early times in China, mostly of a lexical character. Some philologist of the future may earn the gratitude of mankind by putting forward the brilliant guess that Browning's poems may be after all only a metrical version of Bradshaw's "Railway Guide."



On the 28th September, Sir Charles Thomas Newton, K.C.B., died at Westgate, near Margate, in his seventy-eighth year. The great achievement of his life was the discovery of the Mausoleum of Helicarnagrus. He succeeded Mr. Edward Hawkins as keeper of the Greek and Roman Antiquities at the British Museum in 1861, a post he held until 1885. During his tenure of office, the Blacas gems and the Castellani collections were secured for the Museum; but *per contra*, General Cesnola's valuable relics from Cyprus were allowed to go to New York. From 1880 to 1885, Sir C. T. Newton filled the Chair of Archæology at the University College, London.



The *Building News* for Sept. 21st gives an illustration of the mausoleum erected to the memory of the late Dr. Schlieman in the cemetery at Athens, from the designs of Professor E. Ziller, at a cost of £2,000. The monument takes the form of a Greek temple, supported on a massive sub-structure of ashlar work. A sculptured frieze of white marble runs all round the base of the temple, with representations of scenes from the Homeric epic, and the sites excavated by Dr. Schlieman at Mycæne, Tyrins, Orchomenos, and Traja. In the centre of the last group Schlieman stands, reading Homer to his wife. The vault below is decorated with Pompeian paintings.

#### PRESERVATION AND DESTRUCTION OF ANCIENT REMAINS.

DURING the heavy floods in November last, the early Christian inscribed stone at Bleu Bridge in Cornwall was swept away. This interesting monument stood close to a small bridge across a stream near Gulval Church. The flood converted the rivulet into a roaring torrent, and the beautiful churchyard of Gulval had a narrow escape. North of it is a steep road. The floods so swept down this highway that trenches were excavated five feet deep, and stones were brought down by the stream a distance of two miles. These and the water rushed against and slightly overtopped the churchyard wall, but it withstood the shock, and the water and stones continued to make trenches in and destroy the roads south of the church.

The Society for the Preservation of the Monuments of Ancient Egypt has published, with a map of the Nile from the Second Cataract to the sea, a very valuable report "On the Reservoirs of the Valley of the Nile," which ought to be in the hands of every Egyptian antiquary and lover of art before he forms an opinion as to the schemes for submerging Philæ and other ruins and historic sites.



Professor W. M. Flinders Petrie contributes an interesting letter to the *Academy* of Oct. 20th, in which he deplors the destruction of the monuments and historical record of Egypt, and appeals for funds to establish a sound British school of scientific archæology in that country. The following passages from his letter are well worth quoting :—

"There is, then, the most urgent need of saving all that is possible by complete and careful excavation, in which the history and meaning of every object shall be traced and recorded as it is found. To any person not acquainted with the practical work of excavation, it might seem that, so long as things are not actually destroyed, it does not matter whether it be an Arab or a trained observer that may find them. But there is generally more history involved in the position and details of a discovery than in the object found. Fossils are worth but little if their strata are unknown. More scientific material has been destroyed than preserved in many, or most, excavations, even by Europeans and Egyptologists.

"To avoid this prevalent system of mere plundering, trained hands and heads are needed to observe and to record. Such is the scarcity of suitable workers at present, that even the Egyptian Government is obliged to leave most of its excavations in the hands of natives, from whom no record is ever obtained or expected. Before we begin the salvage of the wreck, which is breaking up fast before our eyes, we need men who can put information in a permanent form as they discover it. In short, scientific training is indispensable.

"But, at present, there is no means of acquiring such training. The Egyptian Government is concerned to keep its antiquities safe, and to find objects for its museum. The French school—liberally maintained by the French Government—is concerned with the desirable work of copying, reading, and publishing inscriptions. The Egypt Exploration Fund is concerned with excavating temples and finding big monuments, and it has never supported any students. There are no regular and independent workers of any nationality, except one or two English. No public body does anything for the great subject of the civil life, archæology, and anthropology, of the country; and there is no place where any student can get training in the very elements of archaeological research.

"The public should bear in mind that the English Government—true to its traditions—does nothing whatever for work in Egypt. The Prussian, French, and Italian Governments have each executed grand and invaluable work by scientific expeditions and publications. The only action of the English Government has been to place English students at a great disadvantage in Egypt, by giving up all common international rights of theirs to compete for any public appointments connected with antiquities. The credit of English work must, therefore, in face of these serious disabilities, rest entirely on the public spirit of individuals, according to the usual English system. I hope to see arise in the next few years an active and capable school of English workers, who will worthily develop the study of the life and civilisation of Egypt which was so ably begun by Wilkinson; but such a school must depend upon the support of the intelligent public, which will, I trust, be freely given to such an enterprise."

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## RECENT EXPLORATIONS AND DISCOVERIES.

## PREHISTORIC.

THE London County Council evidently do not believe in the "one man one job" theory we have heard so much of lately. Such time as they have been able to spare from the pleasing occupation of reforming the morals of our modern Babylon, has been devoted to exploring the tumulus at Highgate known as "Boadicea's Tomb." The result was, however, so disappointing, that it will perhaps hardly be necessary to form an "Amalgamated Society of Barrow Openers" to make the London County Council attend more strictly to its own business in future.



The work of excavating the mound was commenced on the 29th of October under the able superintendence of Mr. C. H. Read, of the British Museum, and carried on during a week of almost incessant rain. No mountain in labour ever produced a smaller mouse. At a meeting of the Society of Antiquaries, held on the 22nd of November, Mr. Read gave an account of what he had found. In the ancient portion of the barrow no object of human workmanship was encountered, but on the eastern side fragments of Chinese porcelain, Dutch delft, and old tobacco pipes were disclosed, indicating that about the end of the seventeenth century the mound had been added to. Pockets of charcoal were discovered in the trench sixteen feet wide, driven right through the centre of the tumulus.



Mr. Read explains the entire disappearance of the bones by supposing that the burial was by inhumation, and the general conclusions he has arrived at are—(1) that it is without doubt an artificial mound raised at a spot where there was originally a slight rise in the ground; (2) that a great quantity of additional material was added to it, chiefly on the northern and eastern sides, probably within the last two centuries; (3) that the tumulus has not been opened before; and (4) that it is very probably an ancient British burial mound of the early Bronze period, and therefore centuries before the Christian era.



As to the Boadicea legend, all we know about the death of the British warrior Queen is that, according to Tacitus, she poisoned herself, but, according to Dion Cassius, she died by disease, and was given a costly funeral by her grieving people. As Boadicea was ruler of the Iceni, and not of the Trinobantes, the probability is that she was buried within the limits of her own kingdom, viz., either in Norfolk or Suffolk.



The *St. James' Gazette* of November 13th makes merry over the matter in the following paragraph :—"Having failed to find any of Queen Boadicea's remains (to the great relief of Mr. McDougall) in the Parliament Hill 'tumulus,' our antiquarians (*sic*) are now hard at work at new theories concerning the mutilated mound. We might almost suggest that a little money should be made, for the benefit of the ratepayers who will have to pay for the recent excavations, by letting the mound out at so much a lecture to the University Extensionists of Hampstead. The latest notion is Mr. G. Lawrence Gomme's, that it is a Botontinus, which for those who are unversed in Roman archæology is lucidly explained to mean a mound 'erected by the agrimensores to fix the bounds of a territorium.' We had not quite realized until now what the public exposure of the Boadicea superstition would involve." Note that the editor of the *St. James' Gazette* does not realise that there is any difference between an antiquary and an *antiquarian*. It is correct, though slangy, to talk of an "antiquarian chappie," but the antiquarian with the chappie understood is intolerable.

#### ROMAN.

A cylindrical stone, six feet long, bearing two Roman inscriptions, was noticed recently in the bed of the river Petterill, below Gallow's Hill, Carlisle. One of the inscriptions is to the Emperor Carausius, and the other either to the Emperor Constantine or to Constantius. This stone marked the first mile out of Carlisle on the road to York and London.

#### SAXON.

Mr. C. H. Read, F.S.A., has within the last few months been exploring a Saxon grave at Broomfield, in Essex, and a Saxon cemetery on High Down Hill, near Worthing, in Sussex, both of which have yielded fine specimens of glass and other objects.

#### MEDIEVAL.

In the *Daily Graphic* of October 18th, an illustration appeared of what was there called "an early Christian" cavern at Royston, on the borders of Hertfordshire and Cambridgeshire. The correspondent who furnished the description says that "it is believed to be of British origin, but it has been variously utilized at subsequent periods, having apparently served in its time as a Roman sepulchre, a Christian oratory, and probably as a mediæval hermitage. It is twenty-eight feet below the level of the street, and part of the old Icenhilde way. Its location is close to where that old Roman road is intersected by the Ermine street, the great North Road from London to York. The cave is reached by a narrow sloping

passage, rough hewn through the solid "clinch," as the Royston rock is called. The tunnel-like approach is little short of eighty feet in length, and its gradient is steep enough for a toboggan slide."



The cave is nearly circular in plan, and about sixteen feet in diameter. It has a low step, three feet wide, running all round the floor. Opposite the entrance is an altar and a piscina. The subjects represented on the bas-reliefs on the wall include the Crucifixion, St. Catherine with her wheel, and St. Christopher carrying the Infant Saviour. The style of the art, as far as can be judged from the picture in the *Daily Graphic*, appears to be that of the fourteenth or fifteenth century.



The Rev. Canon Basil Wilberforce, shortly after taking up his residence at 20, Dean's Yard, Westminster, caused a range of coal and wine cellars in the basement to be removed, with the gratifying result that a crypt of the fourteenth century was disclosed, having a splendid groined roof and beautifully carved bosses at the intersections of the ribs.<sup>1</sup> This crypt was built by Nicholas Littlington in 1362. Canon Wilberforce has now converted it into a dining-room, which the *St. James' Gazette*, in reporting the discovery, says, "is perhaps one of the *most unique* in London."



The words we have placed in italics remind us of a visit paid by an archæological society to a Welsh Cathedral, on which occasion, a certain learned Gothic architect, in describing the building, characterized a particular feature as being "very unique." The Dean, who was listening in the background, was heard to mutter to himself, "quite so, unique, uniquer, uniquest."



Canon Wilberforce has also uncovered some remarkable wall paintings of the time of Henry VII. in one of the rooms, making his new residence *more unique* than ever.



An interesting relic was unearthed at Hackney at the end of September. While some labourers were digging in a plot of land in Daubeney Road, one of them turned up with his pick a glittering ring, which he took to a pawnbroker's in Chatsworth Road, for the purpose of converting it into honest coin of the realm. The assistant saw that it was an article of great value, and sent for a constable, to whom the labourer told the story of how he

<sup>1</sup> See illustrations in the *Sketch* for September 19th, and the *Graphic* for September 8th.

found it. As his narrative was found to be true in every detail, nothing more was said to him, but the ring was detained ; and in order to ascertain its historical value the article was submitted to Mr. Read, of the British Museum, who, having carefully examined it, thought it was probably one of the sixteen rings which Sir Edward Shaw, goldsmith and Alderman of the City of London, directed in his will, in 1487, to be made as amulets, or charms against diseases—chiefly cramp. Mr. Read added that the ring was similar in almost every respect to a much larger one in the Museum, which was discovered at Coventry in 1802. The figures on the outside represented "The Crucifixion, the Virgin and Child," and, probably, "St. John." An inscription, also on the outside, runs : "The Well of Pity, the Well of Mercy, the Well of Comfort, the Well of Grace, and the Well of Everlasting Life." A Latin inscription on the inside of the ring runs as follows :—

Vulnera quinque Dei sunt medicina mei  
Pia crux et passio xpi sunt medicina michi.

This couplet is followed by the words : "Jasper, Melcior, Balthazar, Ananzapta, tetragmaton." The Treasury authorities have been communicated with, and probably the ring will find a permanent resting place at the British Museum.

FOREIGN.

THE *Athenæum* for December 22nd gives a good account of the excavations lately made on the site of a Roman villa at Boscoreale, about a mile north of Pompeii, by the owner of the property, Signor de Prisco. The elegant bath-room, which forms part of the dwelling now uncovered, was dug out some time ago, and probably the objects found in it were taken away. The most interesting things yet found are two cisterns for supplying the bath and washing-basins at the other end of the bathing chamber with hot and cold water at will, when they could be mixed to the proper temperature. Pipes, taps, etc., are all in their original place. The great square room (at the side of which these cisterns stand), with the hearthplace in the middle, was the kitchen (*atrium*), which, in the country as well as in the town, served in the oldest time as the principal living-place of the inhabitants. The bath-rooms consist of an ante-chamber, on the mosaic floor of which are represented two ducks ; the *tepidarium*, with the figure of a large fish in the mosaic floor ; and the *caldarium*, the pavement decoration of which represents a swan or crane stretching out one claw towards a wriggling eel. This bath-room is especially interesting, as still containing the water cistern, conducting pipes, bronze taps, etc., which are quite missing in Pompeii, because in the latter city the surviving inhabitants took away all the metal objects they could find.

## MUSEUM PROGRESS.

We are glad to find that at last the Curators of our museums are directing their attention seriously to obtaining casts of some of the best specimens of the pre-Norman sculptured monuments of Great Britain. Within the last year very fine casts have been procured of two of the Welsh crosses at Margam, in Glamorganshire, and of two of the Scotch crosses, one at Ruthwell, in Dumfriesshire, and the other at Nigg, in Ross-shire. The former are deposited in the Cardiff Museum, and the latter in the Edinburgh Museum of Science and Art. Mr. John Ward, F.S.A., Maj.-Gen. Sir R. Murdock Smith, K.C.M.G., and Mr. D. J. Vallance, F.S.A. (Scot.), are to be congratulated on the success of the good work they have accomplished in this direction. It can no longer be said that our national museums aim at illustrating every kind of art except that which is most truly national.



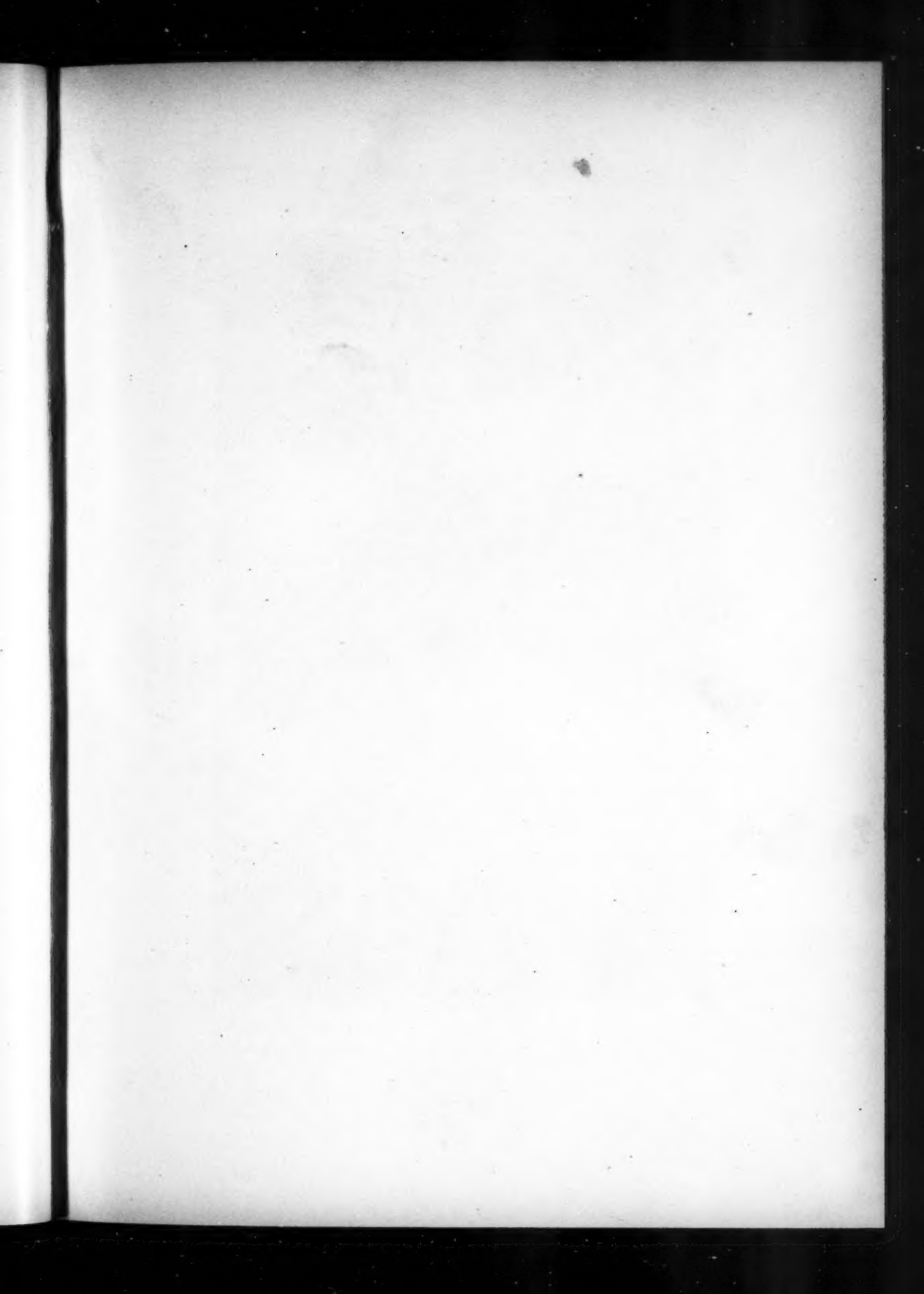
The "Second Report of the Cardiff Museum and Art Gallery (1893-4)" shows that in other ways besides securing casts of the Welsh crosses, Mr. John Ward is looking after the welfare of the institution which he has under his charge. The most important matter mentioned in this report is the purchase of a site for the new museum in Park Place, from Lord Bute, for £4,000. At present, the collections of antiquities, &c., are under the same roof as the Public Free Library, and it will be a great advantage both to the Library and to the Museum and Art Gallery to have the two entirely separated.



Amongst the additions to the archaeological collections we note several specimens of Nantgarw and of Swansea china; a bronze celt from Bonvilston, near Cowbridge; objects discovered on the site of the Roman villa on Ely race-course, near Cardiff; seal for Customs purposes of Cardiff and Swansea; bronze bell, and restored roof with stone finial from the Roman villa at Llantwit Major. A series, illustrating the manufacture of gun-flints at Brandon, in Suffolk, has been acquired by purchase. The loan collection of old-fashioned utensils and appliances made Mr. T. H. Thomas, R.C.A., is still on view, and we venture to hope it will eventually be presented to the museum. Mr. Councillor Brain has lent a decorated earthenware flower pot holder, which is a typical example of local ware, made probably at Ewenny at the beginning of the present century.









DURHAM CATHEDRAL.  
N AISLE APSE, FROM THE EAST.